PSALMS HYMNS and SPIRITUAL SONGS

COMPLETE

FOR ALL

CHRISTIAN WORK AND WORSHIP

BY

J. Henry Showalter,

and T. B. Mosley.

PUBLISHED BY THE

J. HENRY SHOWALTER CO.

WEST MILTON, OHIO.

NASHVILLE, TENN.

THE A. J. SHOWALTER CO.
DALTON, GEORGIA.

THE SHOWALTER-PATTON CO.
DALLAS, TEXAS.

FOR PRICES, SEE BACK COVER PAGE.

Copyrighted 1899, By The J. Henry Showalter Company.

00192-SRO

PSALMS HYMNS and SPIRITUAL SONGS

COMPLETE,

FOR ALL

CHRISTIAN WORK AND WORSHIP

BY

J. Henry Showalter,
and T. B. Mosley.

PUBLISHED BY THE

J. HENRY SHOWALTER CO.

WEST MILTON, OHIO.

NASHVILLE, TENN.

THE A. J. SHOWALTER CO.
DALTON, GEORGIA.

THE SHOWALTER-PATTON CO.
DALLAS, TEXAS.

FOR PRICES, SEE BACK COVER PAGE.

copyrighted 1899, By The J. Henry Showalter Company.

PREFACE

LET the word of Christ dwell in you richly in all wisdom: teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts unto the Lord. COLOSSIANS 3: 16.

SHOWALTER'S TEXT-BOOK ON MUSIC.

By J. HENRY SHOWALTER.

PART I.

CHAPTER I.

TONE ANALYSIS.

QUESTION 1. What is music?

ANSWER. Primarily, music is the product or the result of sounds produced by the regular vibratory action of sonorous bodies.

Q. 2. What are all such sounds called?

A. They are called Musical sounds or Tones.

Q. 3. What are some of the instruments that are capable of producing musical sounds, or tones?

A. The Organ, the Piano, the Violin, the Flute, the Vocal cords, etc.

Q. 4. What is sound?

A. Primarily, sound is that form of physical force by which the sense of hearing is addressed and effected.

Q. 5. Has sound any other meaning?

A. Yes; by a *trope* which we call *metonymy*, the effect is often put for the cause, and thus sound signifies the sensation itself in our consciousness, which we call hearing, and by which we distinguish tones, or recognize their various peculiarities, or properties.

Q. 6. What are the chief peculiarities, or properties of tones?

A. They are Pitch, Length, Power, and Quality.

Q. 7. What is meant by the pitch of tones?

A. It is that peculiarity of sound by which we recognize tones as low or high; hence, pitch is the lowness or highness of tones.

Q. 8. What is meant by the length of tones?

A. It is that feature of sound by which we recognize tones as long or short; hence, length is the longness or shortness of tones.

Q. 9. What is meant by the power of tones?

A. It is that feature of sound by which we recognize tones as loud or soft; hence, power is the loudness or softness of tones.

Q. 10. What is meant by the quality of tones?

A. It is that peculiarity of sound by which we recognize tones as clear or somber, joyous or plaintive, etc.; hence, quality is the kind, or character of tones.

Q. 11. Upon what does the pitch of sound depend?

A. The pitch of sound depends upon the number of vibrations of the sound-producing body in a given time.

Q. 12. Upon what does the length of sound depend?

A. The length of sound depends upon the continuation of the vibratory action of thh sound-producing body.

Q. 13. Upon what does the power of sound depend?

A. The power of sound depends upon the amount, or quantity of the sound-force generated or liberated by the sound-producing body.

Q. 14. Upon what does the quality of sound depend?

A. The quality of sound depends upon the constrnction, and temperament of the sonnd-producing body.

CHAPTER II.

Q. 15. The science of music is classified into how many departments?

A. Four—1st the department of pitch, 2d the department of length and accent, 3d the department of power, and 4th the department of quality.

Q. 16. What is the department of pitch called?

A. Melodics.

Q. 17. What is the department of length and accent called?

A. Rhythmics.

Q. 18. What is the department of power called?

A. Dynamics.

Q. 19. What is the name given to the department of quality?

A. Expression.

Q. 20. There are, therefore, how many distinct features in all musical compositions?

A. Four—1st the melodical, 2d the rhythmical, 3d the dynamical, and 4th the expressive.

Q. 21. What, then, constitutes the melodical feature of a musical composition?

A. The pitches employed and their arrangement in the composition.

Q. 22. What constitutes the rhythmical feature of a musical composition.

A. The lengths employed and their arrangement in the composition; also the order of accent in which the tones occur.

Q. 23. What constitutes the dynamical feature of a musical composition?

A. The power or audibility of the tones produced in the composition.

Q. 24. What constitutes the expressive feature of a musical composition?

A. The quality of the tones produced in the composition.

CHAPTER III.

MELODICS.

Q. 25. What is an interval?

A. An interval is the difference of pitch between any two tones, whether performed simultaneously or successively.

Q 26. What is a key, in music?

A. A key is a family or class of tones bearing such relationship to each other and a given fundamental (key tone) as to sound agreeable or natural when properly performed.

Q. 27. What determines this key relationship?

A. The intervals as they exist between the tones constituting the key.

Q. 28. What kind of intervals are observed in classifying tones into keys?

A. Step, half-step, and step-and-half-step intervals.

Q. 29. There are how many kind of keys, and what are they called?

A. Two, major and minor.

Q. 30. How many tones are necessary to constitute a key?

A. Seven.

Q. 31. What is the order of intervals observed in classifying tones into major keys?

A. Between the first and second tones the interval is a step; between the second and third a step; between the third and fourth a half-step; between the fourth and fifth a step; between the fifth and sixth a step; between the sixth and seventh a step.

Q. 32. What is the order of intervals observed in classifying tones into minor keys?

A. Between the first and second tones the interval is a step; between the second and third a half-step; between the third and fourth a step; between the fourth and fifth a step; between the fifth and sixth a half-step; between the sixth and seventh a step-and-half-step

Q. 33. Can we go beyond the seventh tone of any key and still maintain the same key relationship among all the tones thus involved?

A. Yes; in either major or minor keys, by taking a pitch a half-step higher than the seventh for a new key-tone and observing the same order of intervals as before we get identically the same key in effect, the only difference being that, instead of having the original pitches of the key we have the octave (eighth) of the original pitches.

Q. 34. Is the octave of a given pitch always the same in effect, and does it bear the same key relationship to the other tones of the key?

A. Yes.

CHAPTER IV.

MELODICS.

Q. 35. What names are applied to the tones of a major key as relative or singing or technical names?

A. To the 1st, Do (doh); the 2d, Re (ray); the 3d, Mi (mee); the 4th, Fa (fah); the 5th, So (soh), or Sol; the 6th La (lah); the 7th, Ti (tee).

Q. 36. What are the names applied to the tones of the minor key?

A. To the 1st, La; the 2d, Ti; the 3d, Do; the 4th, Re; the 5th, Mi; the 6th, Fa; the 7th, Si (see).

Q. 37. Why are these names, Do, Re, Mi, etc., called the relative names of tones?

A. It is because they denote the relative position of each tone in the key—Do, the first of the major key; Rey, the second; Mi, the third, etc.; or, La the first of the minor key; Ti, the second, Do, the third, etc.

Q. 38. Why are they used as singing or technical names?

A. For the same reason that we use names among other objects—that we may sing the various tones of a key, as well as speak of them, intelligently.

Q. 39. In what way are these two keys—major and minor-utilized?

A. The major key is generally chosen in which to give expression to emotions of tranquility, pleasure, cheerfulness, gayety, exaltation, and sometimes reverence, etc.; the minor key is usually chosen in which to give expression to emotions of sadness, grief, fear, awe, and sometimes reverence, etc.

Q. 40. Why are they thus used?

A. Because of the nature of the keys themselves—the major being bright and cheerful; the minor sad and pathetic.

Q. 41. What are all the tones constituting a key, either major or minor called?

A. They are called diatonic tones.

Q. 42. What is the major diatonic scale?

A. The major diatonic scale is a little melody consisting of all the tones of a major key, with the octave of the fundamental, performed in successive order, from key-tone to key-tone, either ascending or descending.

Q. 43. What is the minor diatonic scale?

A. The minor diatonic scale is a little melody consisting of all the tones of a minor key, with the octave of the fundamental, performed successively from key-tone to key-tone, either ascending or descending.

CHAPTER V.

Q. 44. What names, as pitch or abstract names are applied to tones?

A. They are the same names that certain letters have (C, D, E, F, G, A and B), with in some cases, the addition of the word "sharp," "flat," "double-sharp," or "double-flat," as A-sharp, B-flat, C-double-sharp, or D-double-flat, etc.

Q. 45. Why are the names C, D, E, etc., called abstract names?

A. It is because the same names always signify the same pitches, no matter what the melodical relationship of the tones bearing them may be.

Q. 46. How much higher is the pitch C-sharp, D-sharp, E-sharp, F-sharp, G-sharp, A-sharp, and B-sharp than C, D, E, F, G, A, and B, respectively?

A. A half-step.

Q. 47. How much higher is C-double-sharp, D-double-sharp, E-double-sharp, etc. than C-sharp, D-sharp, and E-sharp, etc., respectively?

A. A half-step.

Q. 48. How much higher then is C-double-sharp, D-double-sharp, E-double-sharp, etc. than C, D, E, etc., respectively?

A. A step.

Q. 49. How much lower is C-flat, D-flat, E-flat, F-flat, G-flat, A-flat and B-flat than C, D, E, F, G, A and B, respectively?

A. A half-step.

Q. 50. How much lower is C-double-flat, D-double-flat, E-double-flat, etc. than C-flat, D-flat, E-flat, etc., respectively?

A A half-step.

Q. 51. How much lower then is C-double-flat, D-double-flat, E-double-flat. etc. than C, D, E, etc., respectively?

A. A step.

CHAPTER VI.

MELODICS—Major Keys.

Q. 52. There are how many major keys in common use?

A. Thirteen.

Q. 53. What are their names?

A. C, D, D-flat, E, E-flat, F, F-sharp, G, G-flat, A, A-flat, B, and B-flat.

Q. 54. What pitches form, or constitute the key of C-major?

A. C, D, E, F, G, A, and B.

Q. 55. What pitches constitute the key of D-major?

A. D, E, F-sharp, G, A, B, and C-sharp.

Q. 56. What pitches constitute the key of D-flat major?

A. D-flat, E-flat, F, G-flat, A-flat, B-flat, and C.

Q. 57. What pitches constitute the key of E-major?

A. E, F-sharp, G-sharp, A, B, C-sharp, and D-sharp.

Q. 58. What pitches constitute the key E-flat major?

A. E-flat, F, G, A-flat, B-flat, C, and D.

Q. 59. What pitches constitute the key of F-major?

A. F, G, A, B-flat, C, D, and E.

Q. 60. What pitches constitute the key of F-sharp major?

A. F-sharp, G-sharp, A-sharp, B, C-sharp, D-sharp, and E-sharp.

Q. 61. What pitches constitute the key of G-major?

A. G, A, B, C, D, E, and F-sharp.

Q. 62. What pitches constitute the key of G-flat major?

A. G-flat, A-flat, B-flat, C-flat, D-flat, E-flat and F.

Q. 63. What pitches constitute the key of A-major?

A. A, B, C-sharp, D, E, F-sharp, and G-sharp.

Q. 64. What pitches form the key of A-flat major?

A. A-flat, B-flat, C, D-flat, E-flat, F and G.

Q. 65. What pitches constitute the key of B-major?

A. B, C-sharp, D-sharp, E, F-sharp, G-sharp and A-sharp.

Q. 66. What pitches constitute the key of B-flat major?

A. B-flat, C, D, E-flat, F, G and A.

CHAPTER VII.

MELODICS—Minor Keys.

Q. 67. There are how many minor keys in common use?

A. Thirteen.

Q. 68. What are their names.

A. A, B, B-flat, C, C-sharp, D, D-sharp, E, E-flat, F, F-sharp, G, and G-sharp.

Q. 69. What pitches constitute the key of A-minor, or, the relative minor of C-major?

A. A, B, C, D, E, F, and G-sharp.

Q. 70. Why is the key of A-minor called the relative minor of C-major?

A. It is because of the number of tones which they have in common,—there being but one tone in each not found in the other—also the agreeable manner in which they may succeed each other. For the same reason the key of C-major may be called the *relative major* of A-minor.

Q. 71. What pitches constitute the key of B-minor, or the relative minor of D-major?

A. B, C-sharp, D, E, F-sharp, G and A-sharp.

Q. 72. What pitches constitute the key of B-flat minor or the relative minor of D-flat major?

A. B-flat, C, D-flat, E-flat, F, G-flat, and A.

Q. 73. What pitches form the key of C-minor, or the relative minor of E-flat major?

A. C, D, E-flat, F, G, A-flat, and B.

Q. 74. What pitches constitute the key of C-sharp minor, or the relative minor of E-major?

A. C-sharp, D-sharp, E, F-sharp, G-sharp, A, and B-sharp.

Q. 75. What pitches constitute the key of D-minor, or the relative minor of F-major?

A. D, E, F, G, A, B-flat, and C-sharp,

Q. 76. What pitches form the key of D-sharp minor, or the relative minor of F-sharp major?

A. D-sharp, E-sharp, F-sharp, G-sharp, A-sharp, B, and C-double-sharp.

Q. 77. What pitches form the key of E-minor, or the relative minor of G-major?

A. E, F-sharp, G, A, B, C, and D-sharp.

Q. 78. What pitches constitute the key of E-flat minor, or the relative minor of G-flat major?

A. E-flat, F, G-flat, A-flat, B-flat, C-flat, and D.

Q. 79. What pitches constitute the key of F-minor, or the relative minor of A-flat major?

A. F, G, A-flat, B-flat, C, D-flat and E.

Q. 80. What pitches form the key of F-sharp minor, or the relative minor of A-major?

A. F-sharp, G-sharp, A, B, C-sharp, D, and E-sharp.

Q. 81. What pitches form the key of G-minor, or the relative minor of B-flat major?

A. G, A, B-flat, C, D, E-flat, and F-sharp.

Q. 82. What pitches constitute the key of G-sharp minor, or the relative minor of B-major?

A. G-sharp, A-sharp, B, C-sharp, D-sharp, E, and F-double-sharp.

CHAPTER VIII.

MELODICS—NOTATION.

Q. 83. What is notation?

A. Notation is a method of representing, or recording, the various principals or features of a given science, by means of written or printed characters.

Q. 84. What constitutes the notation of the melodical feature of music?

A. Staffs, clefs, notes (𝅝 𝅗𝅥 𝅘𝅥 etc.,) sharps (♯), flats (♭), double-sharps (𝄪), double-flats (𝄫), naturals (♮), natural-and-sharps (♮♯), and natural-and-flats (♮♭).

Q. 85. Of what does a staff consist?

A. A staff consists of lines and spaces, technically, called degrees.

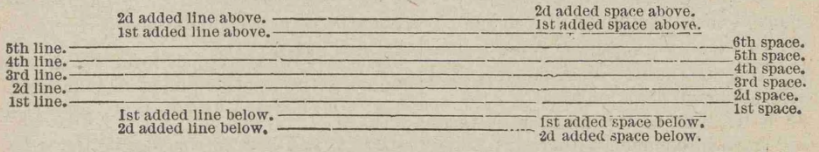
Q. 86. Of how many lines and spaces, or degrees, does a staff consist?

A. Primarily, a staff consists of five long lines and six long spaces,—eleven degrees,—but may be enlarged as needed by adding short degrees either above or below; hence, a staff never consists of less than eleven degrees, and may consist of as many more as needed.

Q. 87. How are the different degrees of a staff named, or numbered?

A. From the lowest degree upward, except the added degrees below, which are named from the highest degree downward.

Ex. 1. THE STAFF, SHOWING THE MANNER OF NAMING, OR NUMBERING, THE VARIOUS DEGREES.



Q. 88. For what purpose are staffs used?

A. Staffs are used to represent the pitches constituting the several different keys.

Q. 89. Does a staff ever represent the pitches of more than one key at a given time?

A. It does not.

Q. 90. There are how many kinds of clefs in use?

A. Three, viz: the G-clef, the F-clef, and the C-clef.

Q. 91. For what purpose are these clefs used?

A. They are used to designate the manner in which the staffs upon which they are placed represent pitches.

Q. 92. Does a staff, then, represent pitches before one of these clefs is placed upon it?

A. It does not.

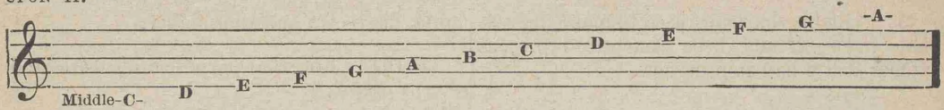
Q. 93. What is the manner in which a staff represents pitches with the G-clef placed upon it?

A. The first added line below represents the pitch middle C; the first space, first D above middle C; the first line, first E above middle C; the second space, first F above middle C; the second line first G above middle C; the third space, first A above middle C; the third line, first B above middle C; the fourth space, first C above middle C; the fourth line, second D above middle C; etc

Q. 94. What is meant by middle C?

A. It is the C nearest the middle of the vocal compass—ladies singing about as far above as gentlemen below it.

Ex. 2. The manner in which a staff represents pitches with the G-clef placed upon it.

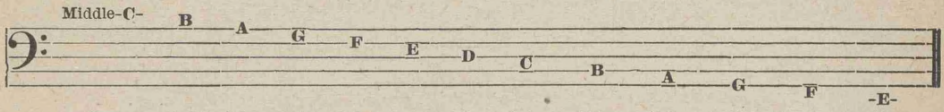


Above: 1st, 1st, 1st, 1st, 1st, 1st, 1st, 2d, 2d, 2d, 2d, 2d.

Q. 95. What is the manner in which a staff represents pitches with the F-clef placed upon it?

A. The first added line above represents middle C; the sixth space, first B below middle C; the fifth line, first A below middle C; etc.

Ex. 3. The manner in which a staff represents pitches with the F-clef placed upon it.

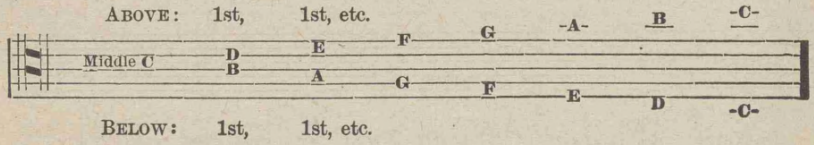


Below: 1st, 1st, 1st, 1st, 1st, 1st, 1st, 2d, 2d, 2d, 2d, 2d.

Q. 96. What is the manner in which the staff represents pitches when the C-clef is used?

A. The fourth space represents middle C; the fourth line, first D above middle C; the third line, first B below middle C; etc.

Ex. 4. The manner in which the staff represents pitches with the C-clef placed upon it.



Below: 1st, 1st, etc.

CHAPTER IX.

MELODICS—NOTATION.

Q. 97. For what purpose are notes used?

A. From a melodical stand-point, notes are used to point out the degrees representing the pitches to be performed, also the order in which they are to be performed—reading from left to right.

Q. 98. For what purpose are sharps used?

A. Sharps are used to make the degrees upon which they are placed represent pitches a half-step higher.

Q. 99. For what purpose are flats used?

A. Flats are used to make the degrees upon which they are placed represent pitches a half-step lower.

Q. 100. Are flats and sharps ever used on the same degrees in a given exercise, or composition?

A. They are not.

Q. 101. For what purpose are double-sharps used?

A. Double-sharps are used to make degrees that have already been sharped represent pitches still a half-step higher.

Q. 102. For what purpose are double-flats used?

A. Double-flats are used to make degrees that have already been flated represent pitches still a half-step lower.

Q. 103. For what purpose are naturals used?

A. Naturals are used to make sharped degrees represent pitches a half-step lower, and flated degrees a half-step higher.

Q. 104. For what purpose are natural-and-sharps used?

A. They are used to make degrees containing both sharps and double-sharps represent pitches a half-step lower.

Q. 105. For what purpose are natural-and-flats used?

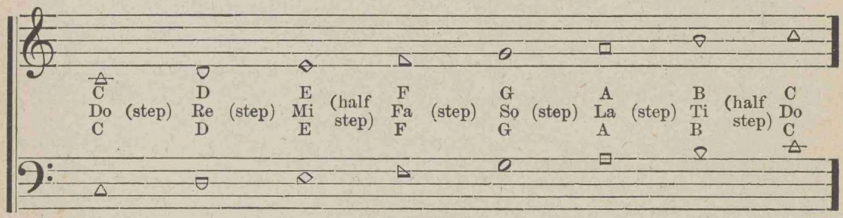
A. They are used to make degrees containing both flats and double-flats represent pitches a half-step higher.

CHAPTER X.

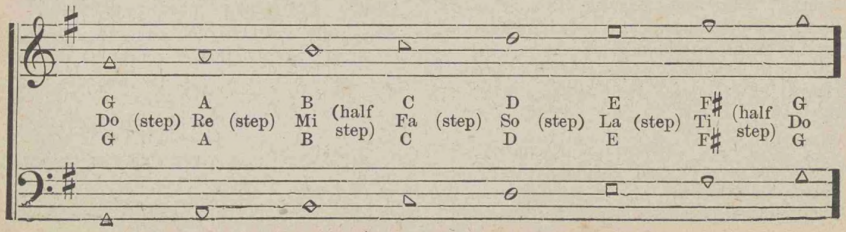
NOTATION—MAJOR-KEYS.

Ex. 5. The notation of the diatonic scale in the key of C-major.

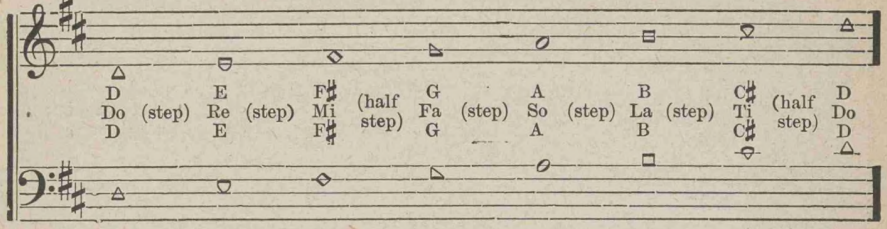
The words (step) and (half-step) show where the step and half-step intervals occur, respectively.



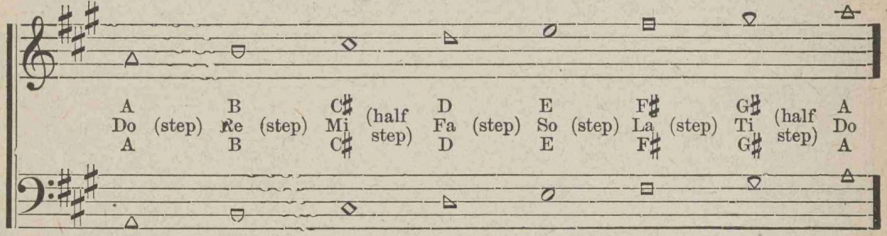
Ex. 6. The notation of the diatonic scale in the key of G-major.



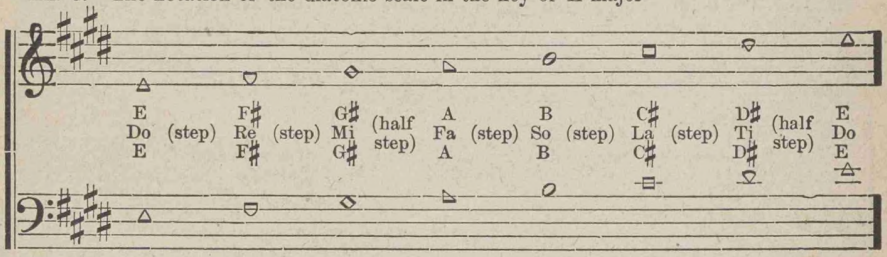
Ex. 7. The notation of the diatonic scale in the key of D-major.



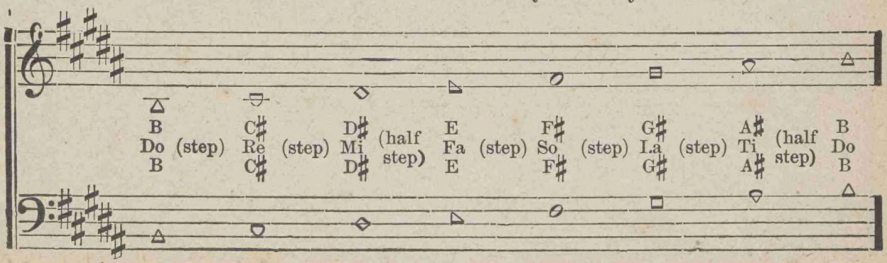
Ex. 8. The notation of the diatonic scale in the key of A-major.



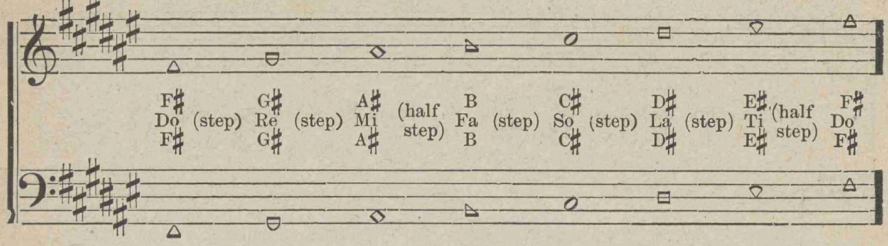
Ex. 9. The notation of the diatonic scale in the key of E-major



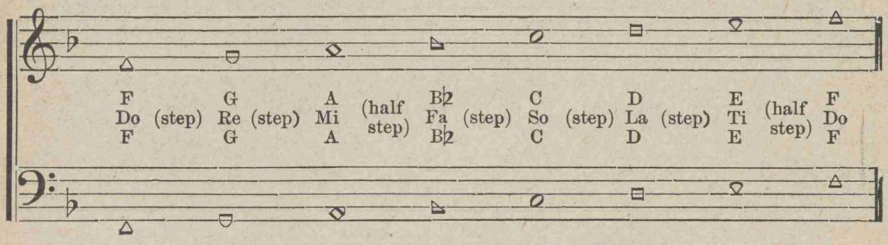
Ex. 10. The notation of the diatonic scale in the key of B-major.



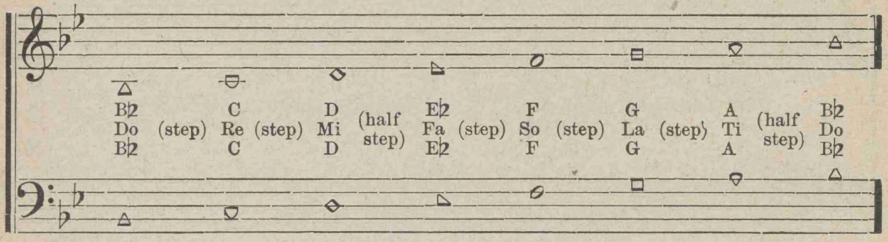
Ex. 11. The notation of the diatonic scale in the key of F-sharp-major.



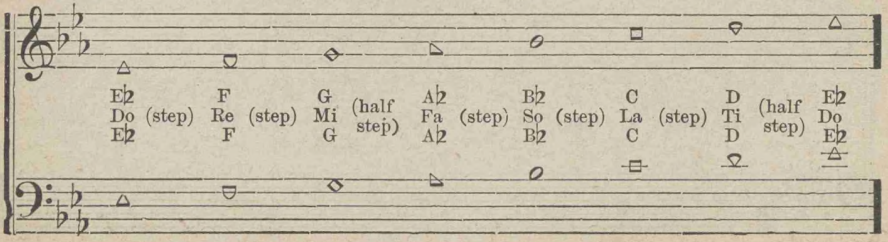
Ex. 12. The notation of the diatonic scale in the key of F-major.



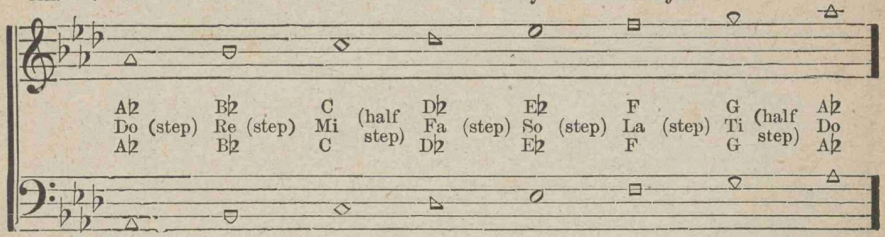
Ex. 13. The notation of the diatonic scale in the key of B-flat-major.



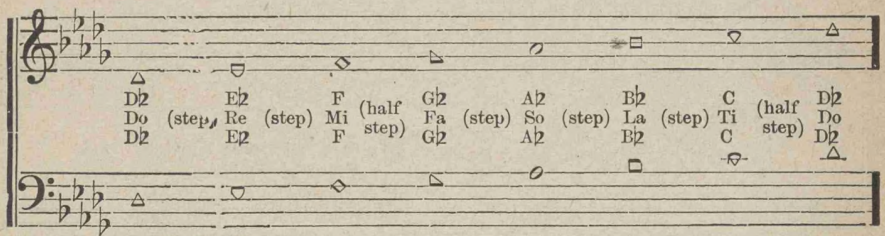
Ex. 14. The notation of the diatonic scale in the key of E-flat-major.



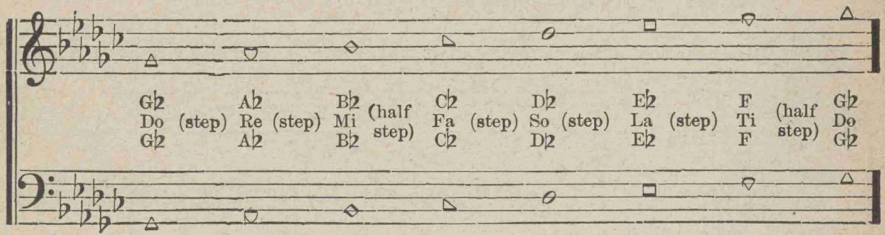
Ex. 15. The notation of the diatonic scale in the key of A-flat-major.



Ex. 16. The notation of the diatonic scale in the key of D-flat-major.



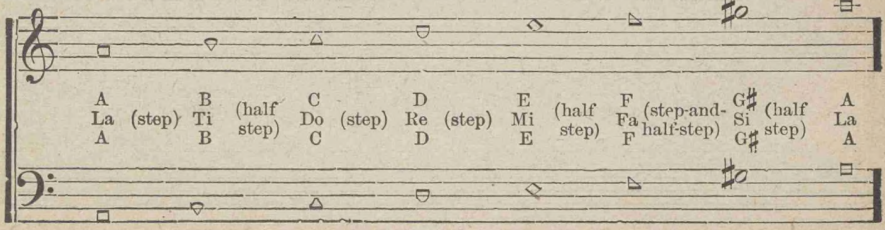
Ex. 17. The notation of the diatonic scale in the key of G-flat-major.



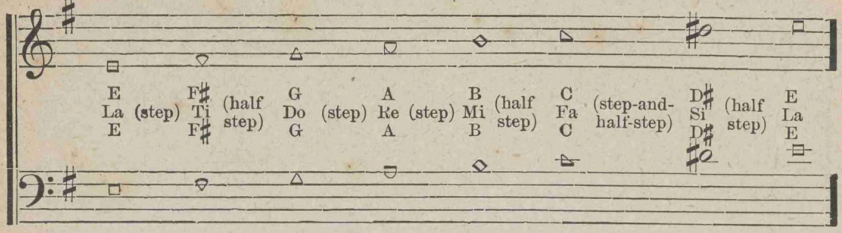
CHAPTER XI.

NOTATION—MINOR-KEYS.

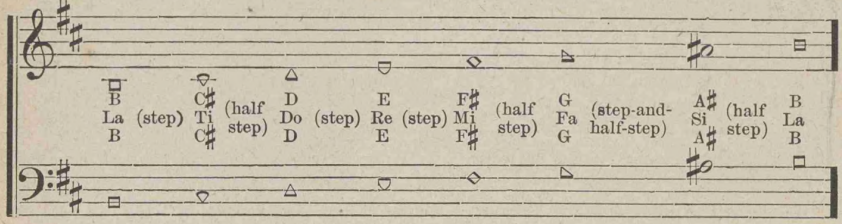
Ex. 18. The notation of the diatonic scale in the key of A-minor, relative of C-major.



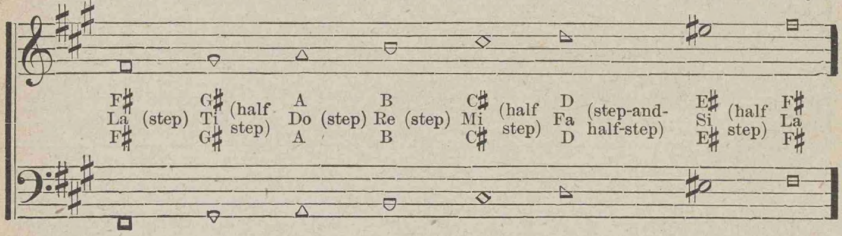
Ex. 19. The notation of the diatonic scale in the key of E-minor, relative of G-major.



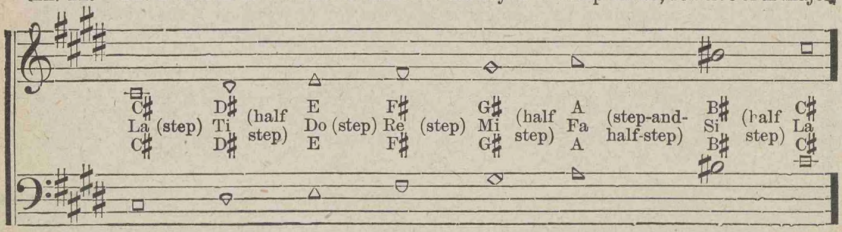
Ex. 20. The notation of the diatonic scale in the key of B-minor, relative of D-major.



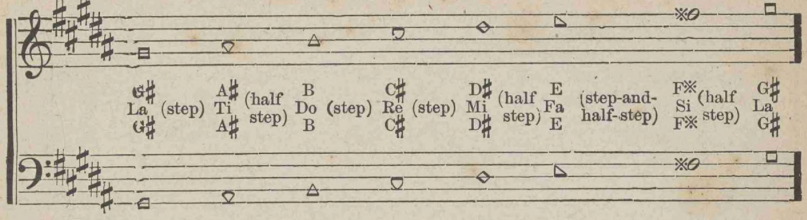
Ex. 21. The notation of the diatonic scale in the key of F-sharp-minor, relative of A-major.



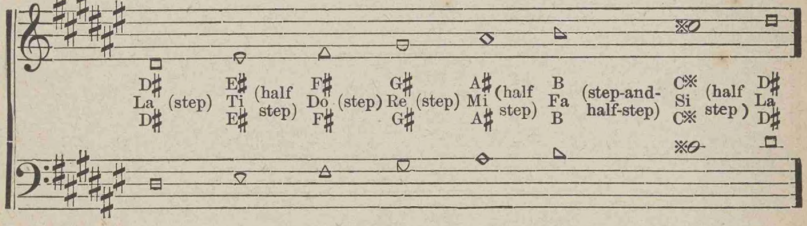
Ex. 22. The notation of the diatonic scale in the key of C-sharp-minor, relative of E-major.



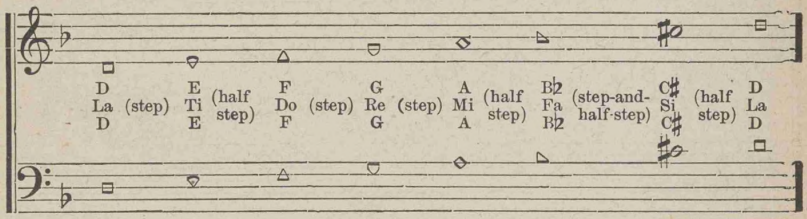
Ex. 23. The notation of the diatonic scale in the key of G-sharp-minor, relative of B-major.



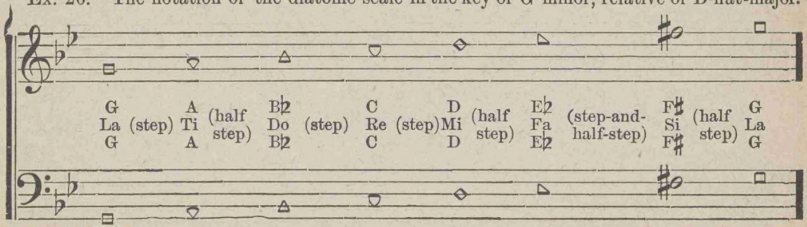
Ex. 24. The notation of the diatonic scale in the key of D-sharp-minor, relative of F-sharp-major.



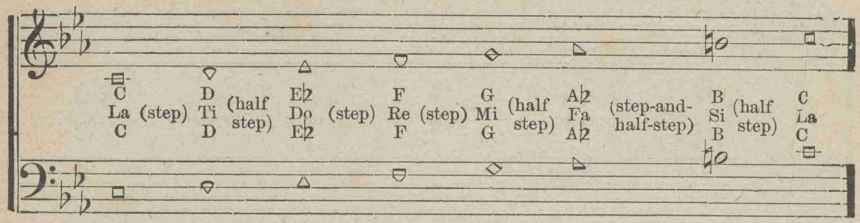
Ex. 25. The notation of the diatonic scale in the key of D-minor, relative of F-major



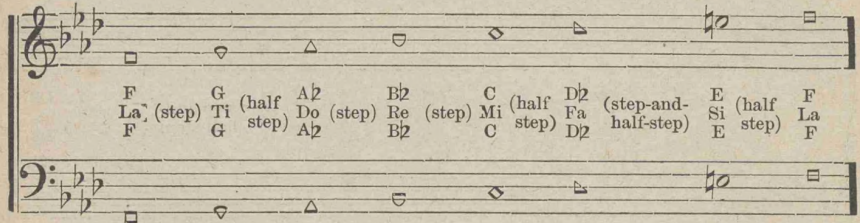
Ex. 26. The notation of the diatonic scale in the key of G-minor, relative of B-flat-major.



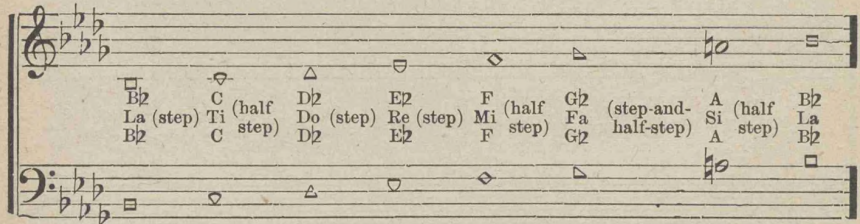
Ex. 27. The notation of the diatonic scale in the key of C-minor, relative of E-flat-major.



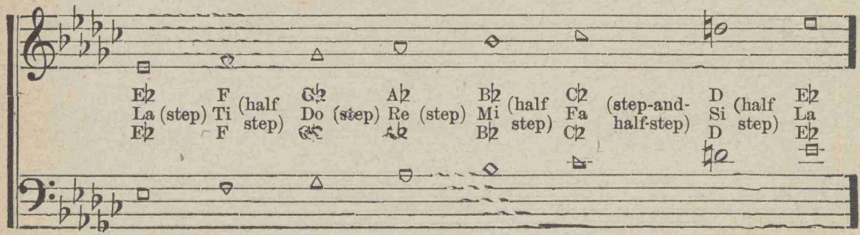
Ex. 28. The notation of the diatonic scale in the key of F-minor, relative of A-flat-major.



Ex. 29. The notation of the diatonic scale in the key of B-flat-minor, relative of D-flat-major.



Ex. 30. The notation of the diatonic scale in the key of E-flat-minor, relative of G-flat-major.



CHAPTER XII.

MELODICS—CHROMATIC SCALE—NOTATION.

Q. 106. What are the tones which are produced between those diatonic tones effecting the interval of a step, a half-step from the diatonic tones below and above them, called?

A. They are called chromatic tones.

Q. 107. There are how many chromatic tones in a major key?

A. Five.

Q. 108. Between what diatonic tones do they occur?

A. Between Do and Re, Re and Mi, Fa and So, So and La, La and Ti.

Q. 109. What are the singing, or relative, names applied to these chromatic tones?

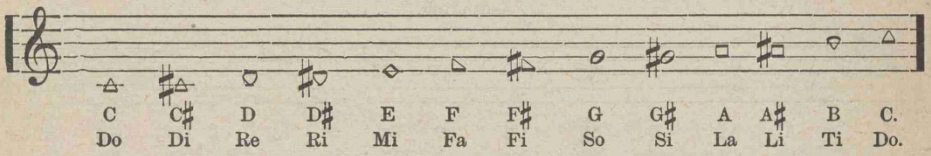
A. In the ascending scale, they are Di (dee) Ri (ree), Fi (fee), Si (see), anp Li (lee); in the decending scale, they are Te (tay), Le (lay), Se (say), Me (may), and Ra (rah).

Q. 110. What is the chromatic scale?

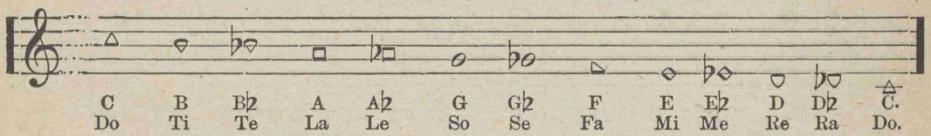
A. The chromatic scale is a little melody consisting of all the diatonic and their intermediate, or chromatic, tones, performed successively, either ascending or decending, from key-tone to key-tone.

Ex. 31. The notation of the ascending and descending chromatic scale, in the key of C-major.

Ascending.

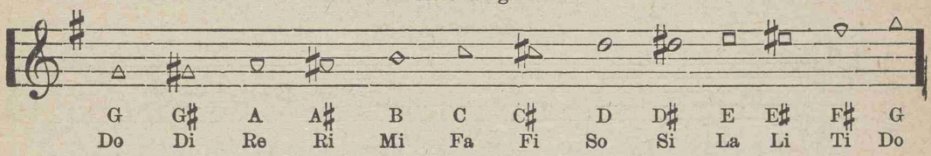


Descending.

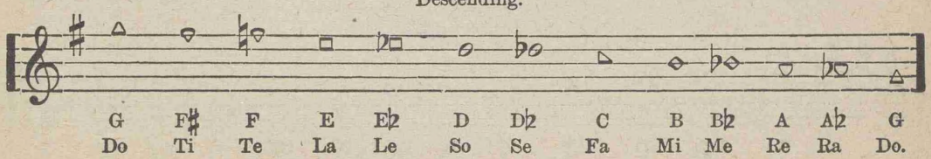


Ex. 32. The notation of the ascending and descending chromatic scale, in the key of G-major.

Ascending.

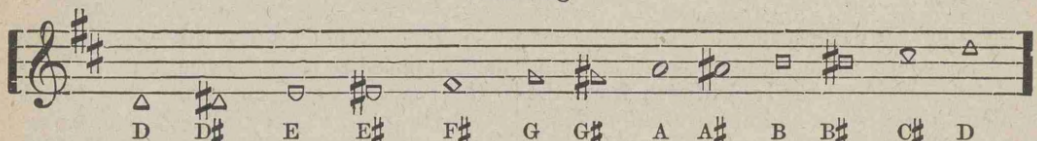


Descending.



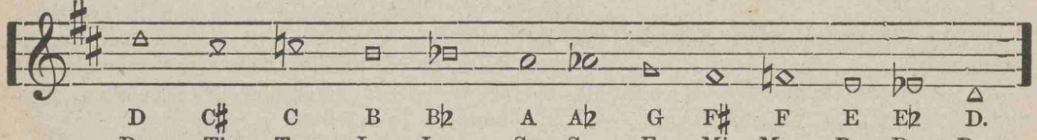
Ex. 33 The notation of the ascending and descending chromatic scale, in the key of D-major.

Ascending.



D D♯ E E♯ F♯ G G♯ A A♯ B B♯ C♯ D
Do Di Re Ri Mi Fa Fi So Si La Li Ti Do.

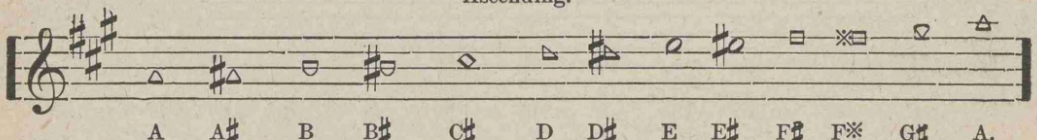
Descending.



D C♯ C B B♭ A A♭ G F♯ F E E♭ D.
Do Ti Te La Le So Se Fa Mi Me Re Ra Do.

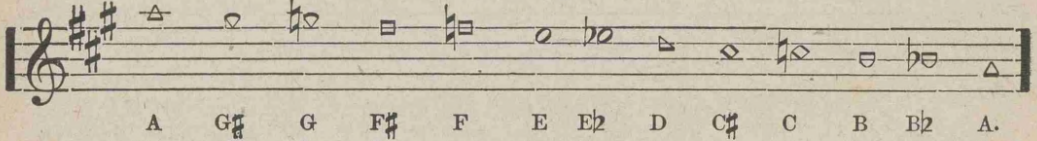
Ex. 34. The notation of the ascending and descending chromatic scale, in the key of A-major.

Ascending.



A A♯ B B♯ C♯ D D♯ E E♯ F♯ F𝄪 G♯ A.
Do Di Re Ri Mi Fa Fi So Si La Li Ti Do.

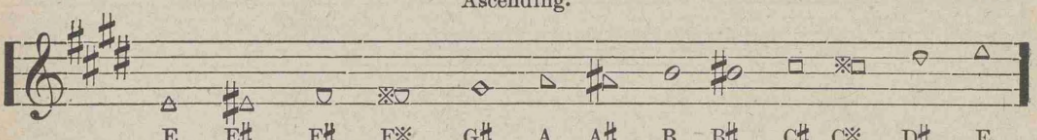
Descending.



A G♯ G F♯ F E E♭ D C♯ C B B♭ A.
Do Ti Te La Le So Se Fa Mi Me Re Ra Do.

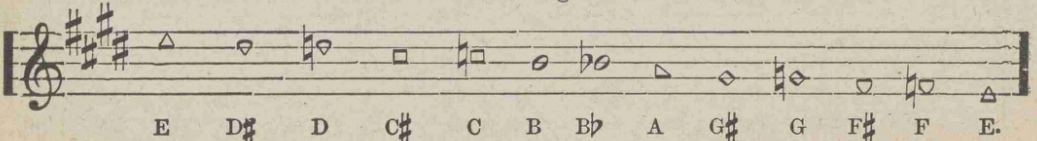
Ex. 35. The notation of the ascending and descending chromatic scale, in the key of E-Major.

Ascending.



E E♯ F♯ F𝄪 G♯ A A♯ B B♯ C♯ C𝄪 D♯ E.
Do Di Re Ri Mi Fa Fi So Si La Li Ti Do.

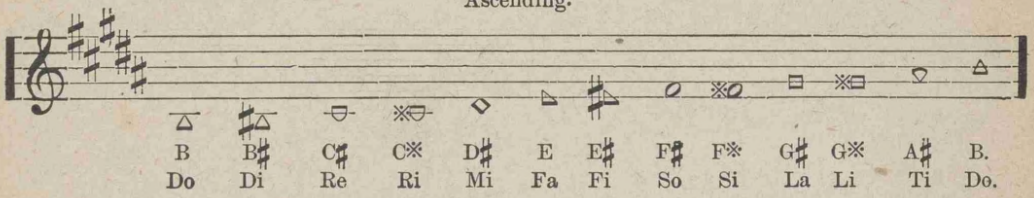
Descending.



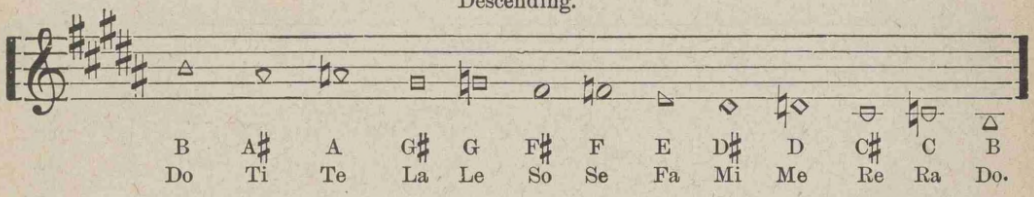
E D♯ D C♯ C B B♭ A G♯ G F♯ F E.
Do Ti Te La Le So Se Fa Mi Me Re Ra Do.

Ex. 36. The notation of the ascending and descending chromatic scale in the key of B-major.

Ascending.

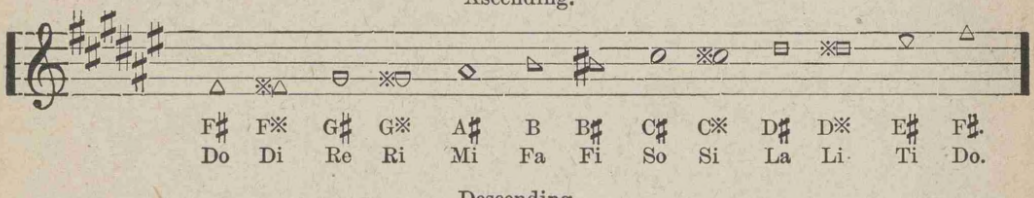


Descending.

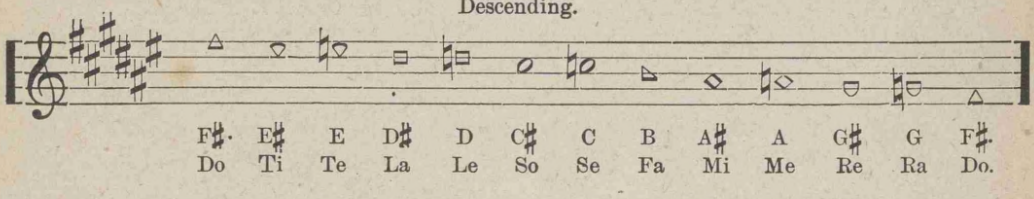


Ex. 37. The notation of the ascending and descending chromatic scale, in the key of F-sharp-major.

Ascending.

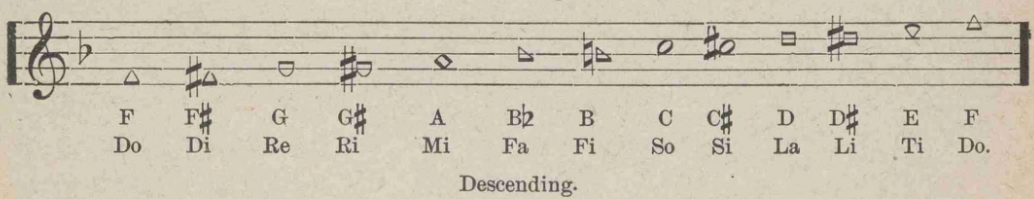


Descending.

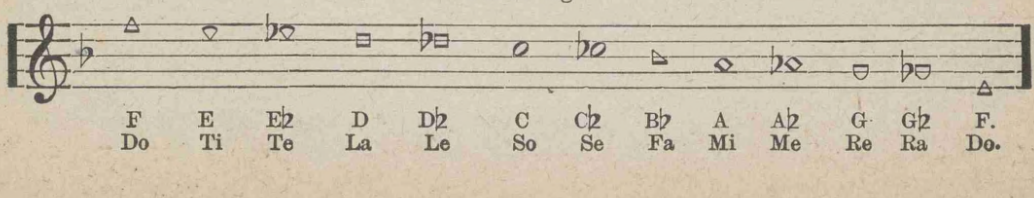


Ex. 38. The notation of the ascending and descending chromatic scale, in the key of F-major.

Ascending.

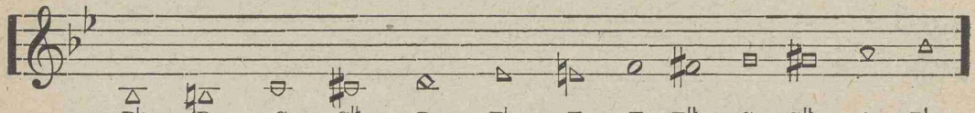


Descending.



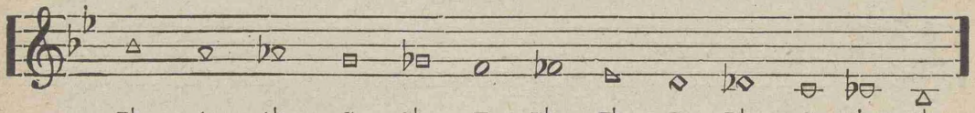
Ex. 39. The notation of the ascending and descending chromatic scale in the key of B-flat-major.

Ascending.



B♭	B	C	C♯	D	E♭	E	F	F♯	G	G♯	A	B♭.
Do	Di	Re	Ri	Mi	Fa	Fi	So	Si	La	Li	Ti	Do.

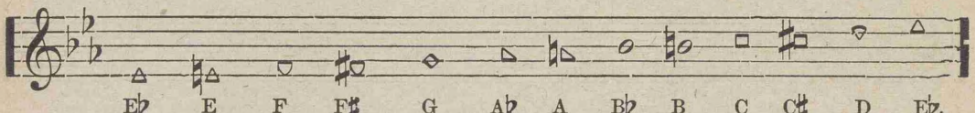
Descending.



B♭	A	A♭	G	G♭	F	F♭	E♭	D	D♭	C	C♭	B♭.
Do	Ti	Te	La	Le	So	Se	Fa	Mi	Me	Re	Ra	Do.

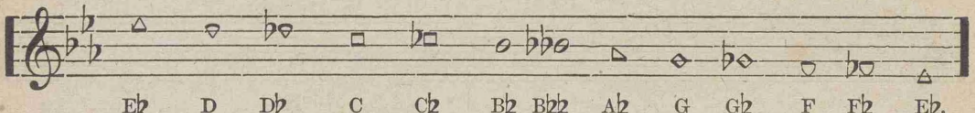
Ex. 40. The notation of the ascending and descending chromatic scale in the key of E-flat-major.

Ascending.



E♭	E	F	F♯	G	A♭	A	B♭	B	C	C♯	D	E♭.
Do	Di	Re	Ri	Mi	Fa	Fi	So	Si	La	Li	Ti	Do.

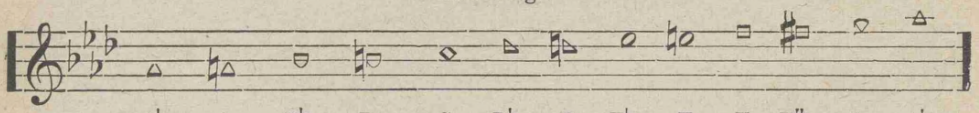
Descending.



E♭	D	D♭	C	C♭	B♭	B♭♭	A♭	G	G♭	F	F♭	E♭.
Do	Ti	Te	La	Le	So	Se	Fa	Mi	Me	Re	Ra	Do.

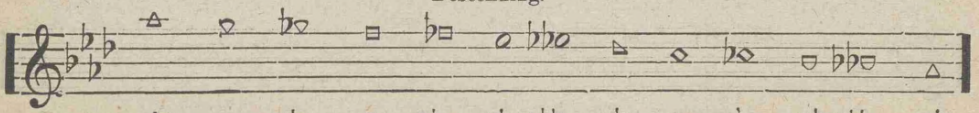
Ex. 41. The notation of the ascending and descending chromatic scale in the key of A-flat-major.

Ascending.



A♭	A	B♭	B	C	D♭	D	E♭	E	F	F♯	G	A♭.
Do	Di	Re	Ri	Mi	Fa	Fi	So	Si	La	Li	Ti	Do.

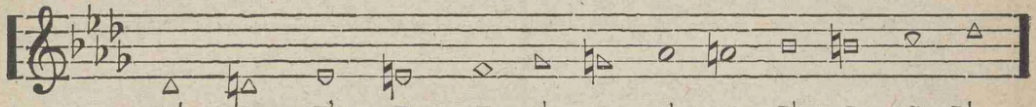
Descending.



A♭	G	G♭	F	F♭	E♭	E♭♭	D♭	C	C♭	B♭	B♭♭	A♭.
Do	Ti	Te	La	Le	So	Se	Fa	Mi	Me	Re	Ra	Do.

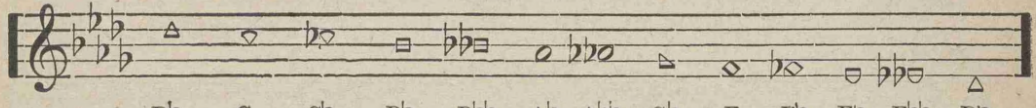
Ex. 42. The notation of the ascending and descending chromatic scale in the key of D-flat-major.

Ascending.



D♭	D	E♭	E	F	G♭	G	A♭	A	B♭	B	C	D♭.
Do	Di	Re	Ri	Mi	Fa	Fi	So	Si	La	Li	Ti	Do.

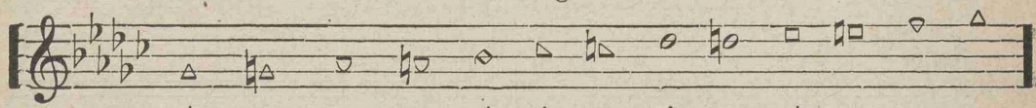
Descending.



D♭	C	C♭	B♭	B♭♭	A♭	A♭♭	G♭	F	F♭	E♭	E♭♭	D♭.
Do	Ti	Te	La	Le	So	Se	Fa	Mi	Me	Re	Ra	Do.

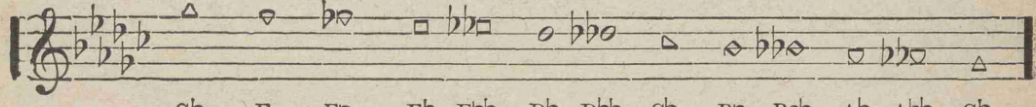
Ex. 43. The notation of the ascending and descending chromatic scale in the key of G-flat-major.

Ascending.



G♭	G	A♭	A	B♭	C♭	C	D♭	D	E♭	E	F	G♭.
Do	Di	Re	Ri	Mi	Fa	Fi	So	Si	La	Li	Ti	Do.

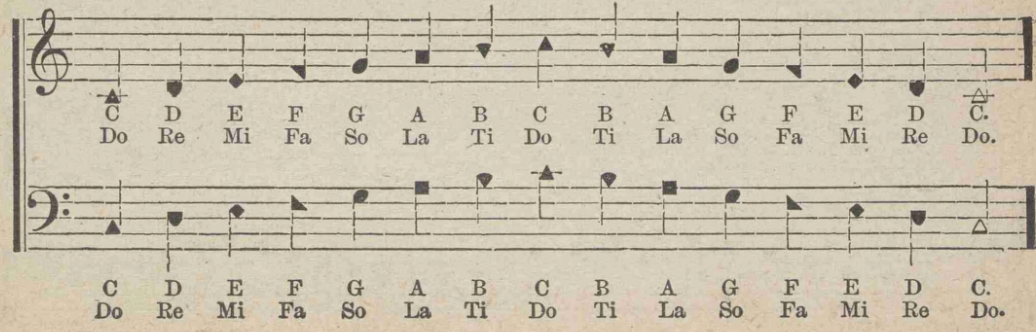
Descending.



G♭	F	F♭	E♭	E♭♭	D♭	D♭♭	C♭	B♭	B♭♭	A♭	A♭♭	G♭.
Do	Ti	Te	La	Le	So	Se	Fa	Mi	Me	Re	Ra	Do.

MELODICAL EXERCISES.

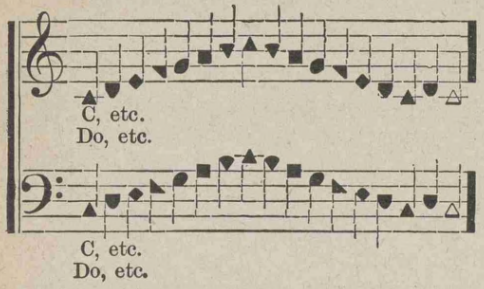
No. 1. Key of C.



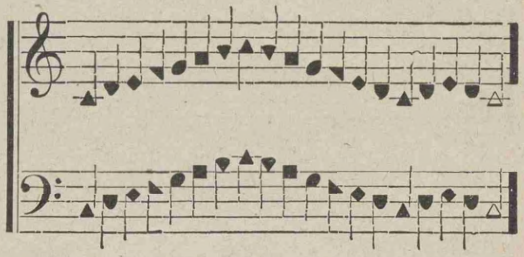
C	D	E	F	G	A	B	C	B	A	G	F	E	D	C.
Do	Re	Mi	Fa	So	La	Ti	Do	Ti	La	So	Fa	Mi	Re	Do.

C	D	E	F	G	A	B	C	B	A	G	F	E	D	C.
Do	Re	Mi	Fa	So	La	Ti	Do	Ti	La	So	Fa	Mi	Re	Do.

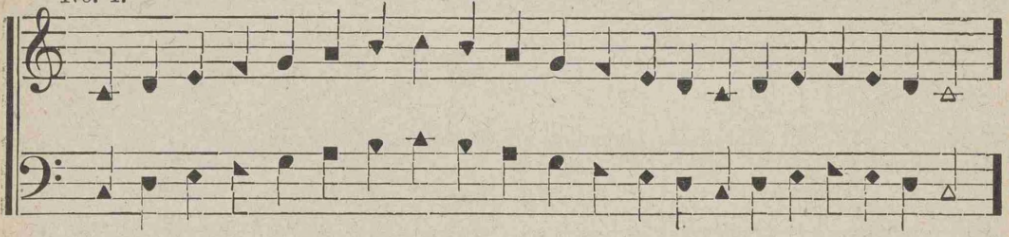
No. 2.



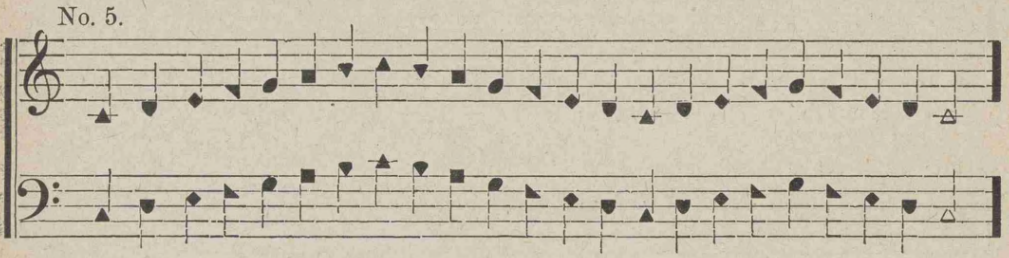
No. 3.



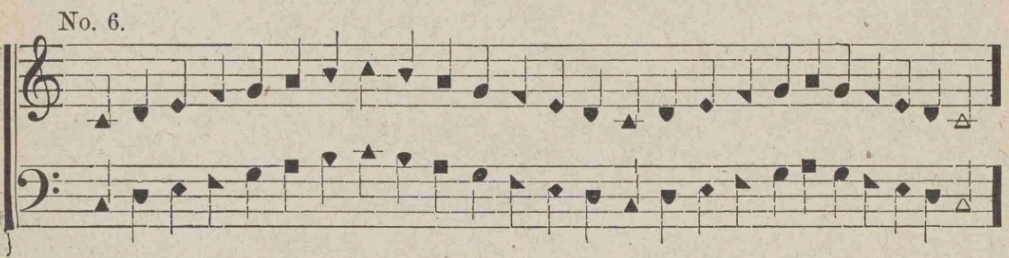
No. 4.



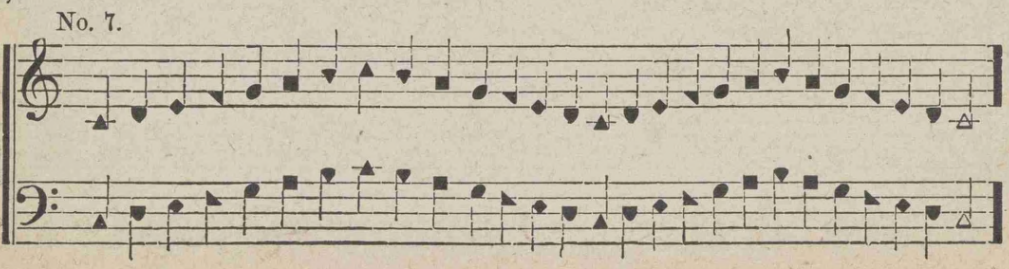
No. 5.



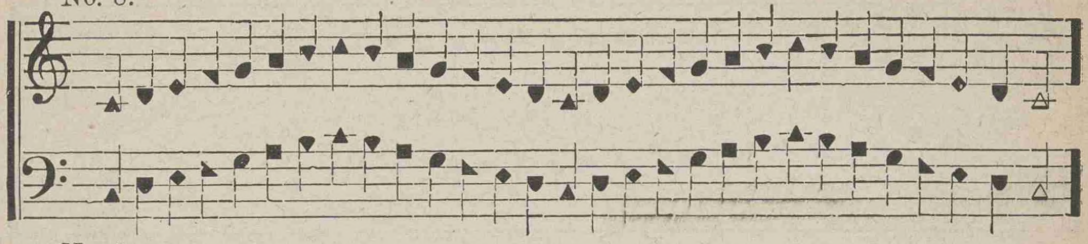
No. 6.



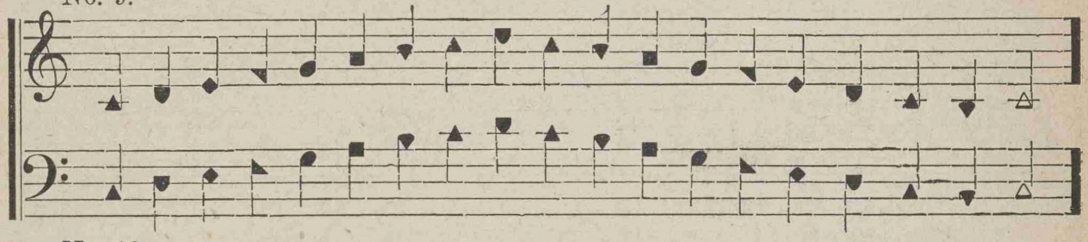
No. 7.



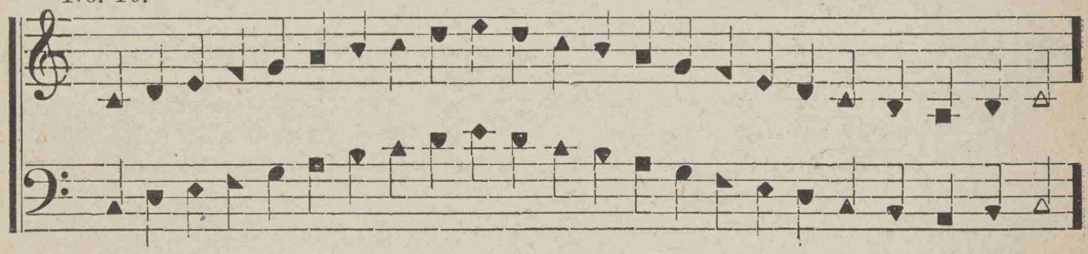
No. 8.



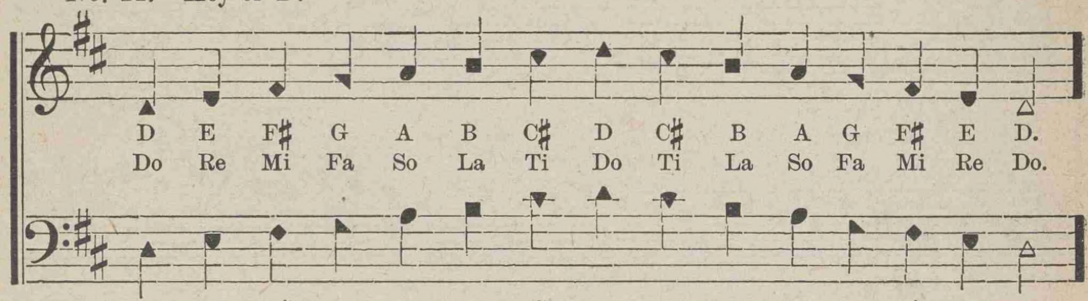
No. 9.



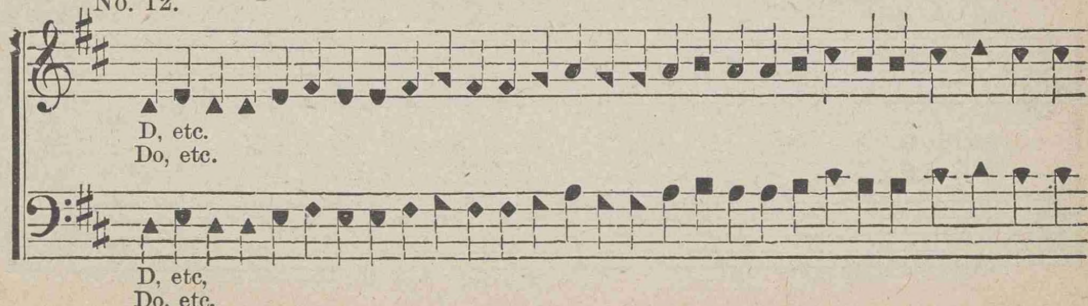
No. 10.

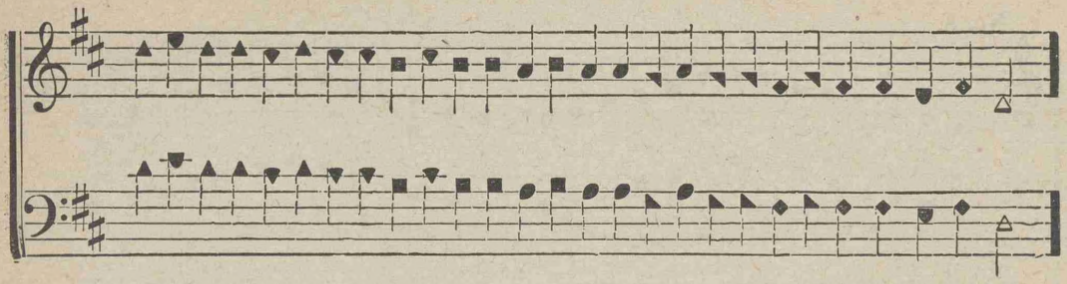


No. 11. · Key of D.

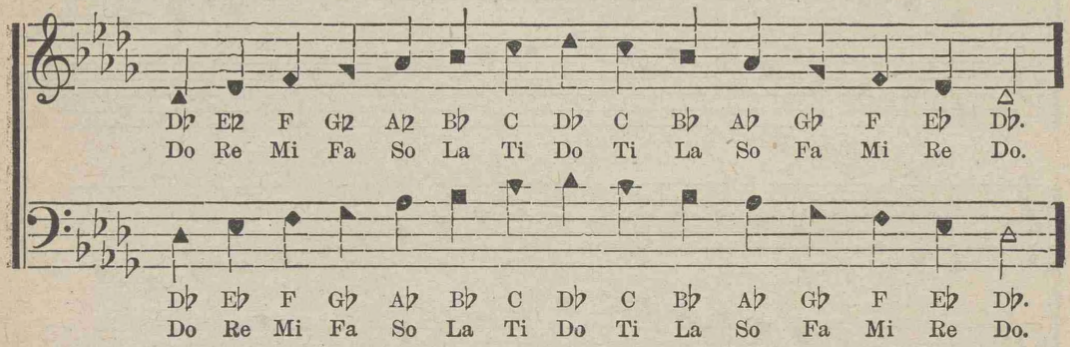


No. 12.

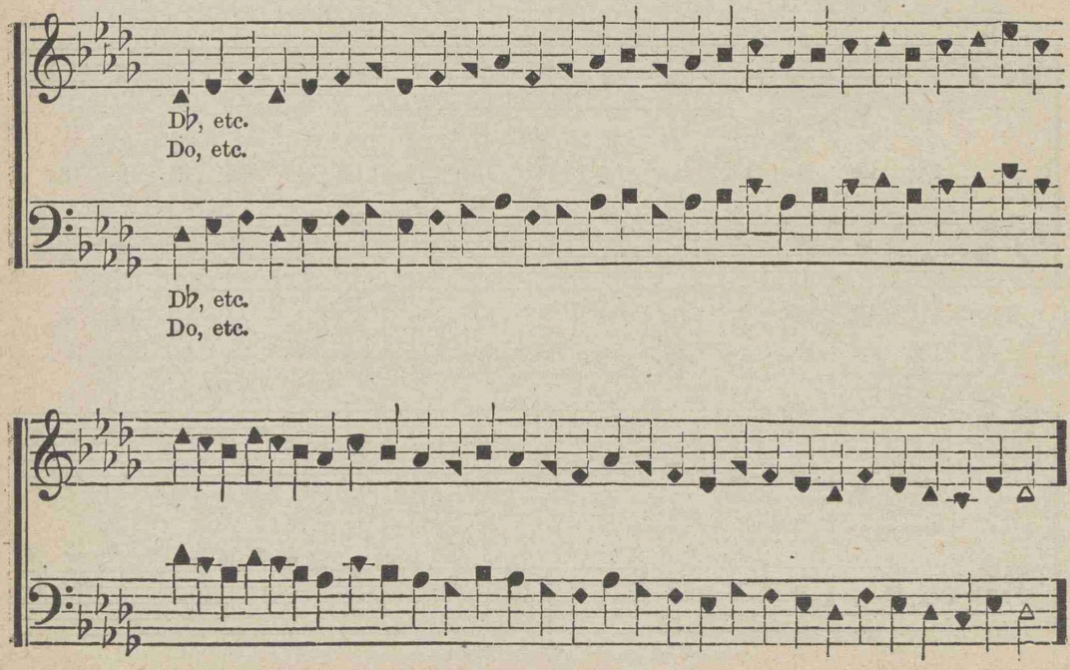




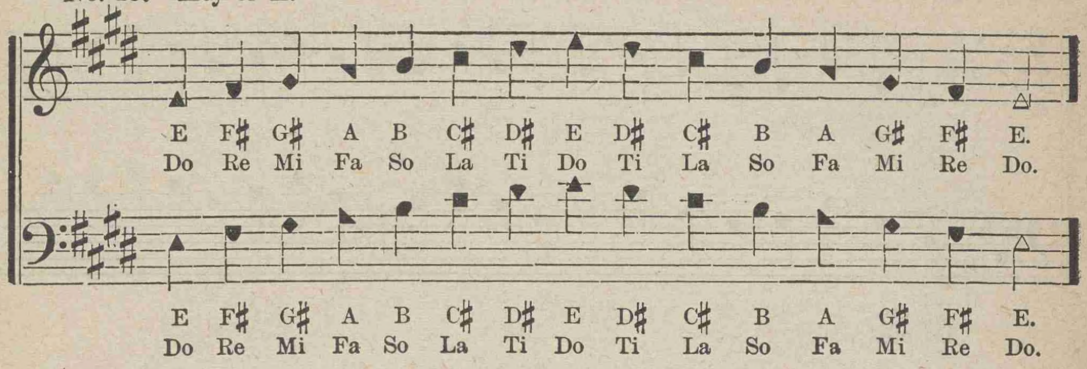
No. 13. Key of D-flat.



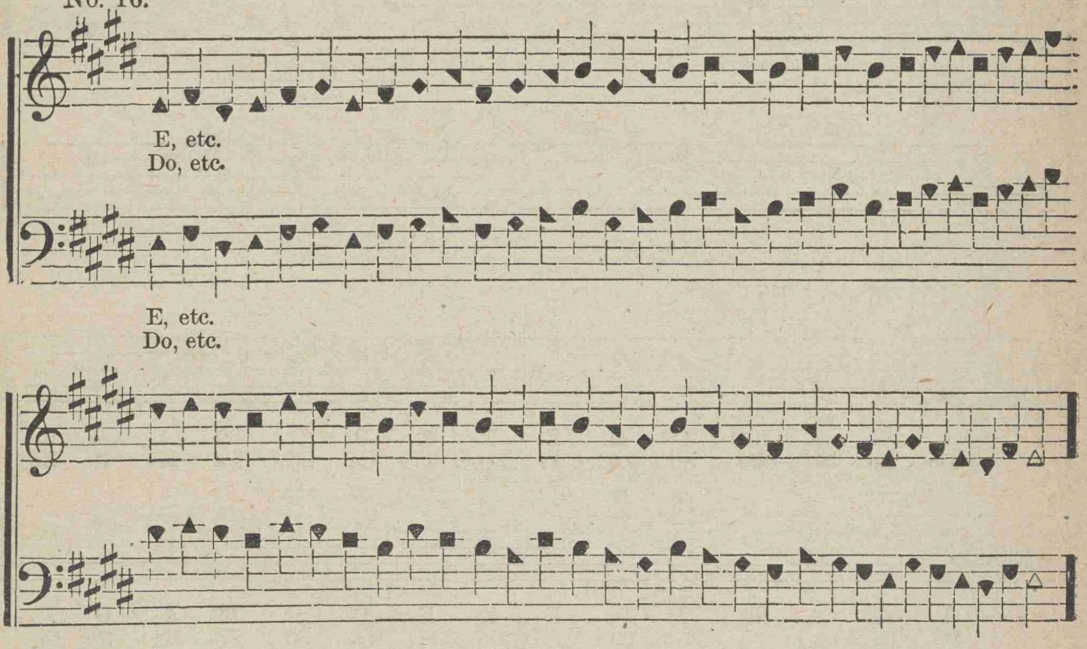
No. 14.



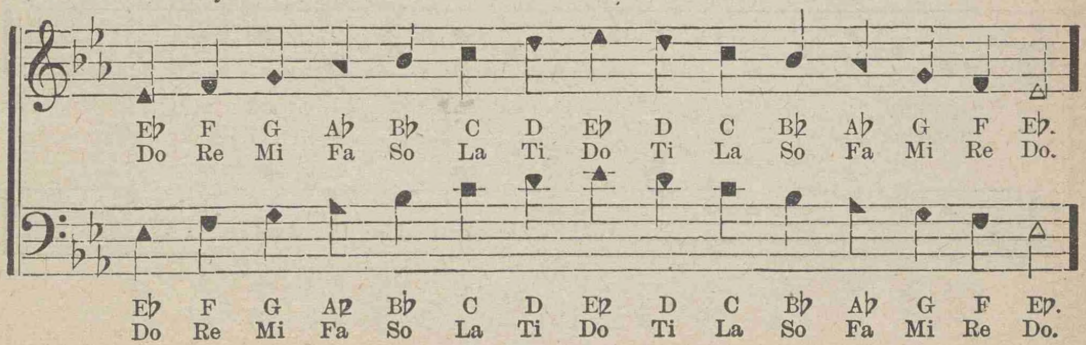
No. 15. Key of E.



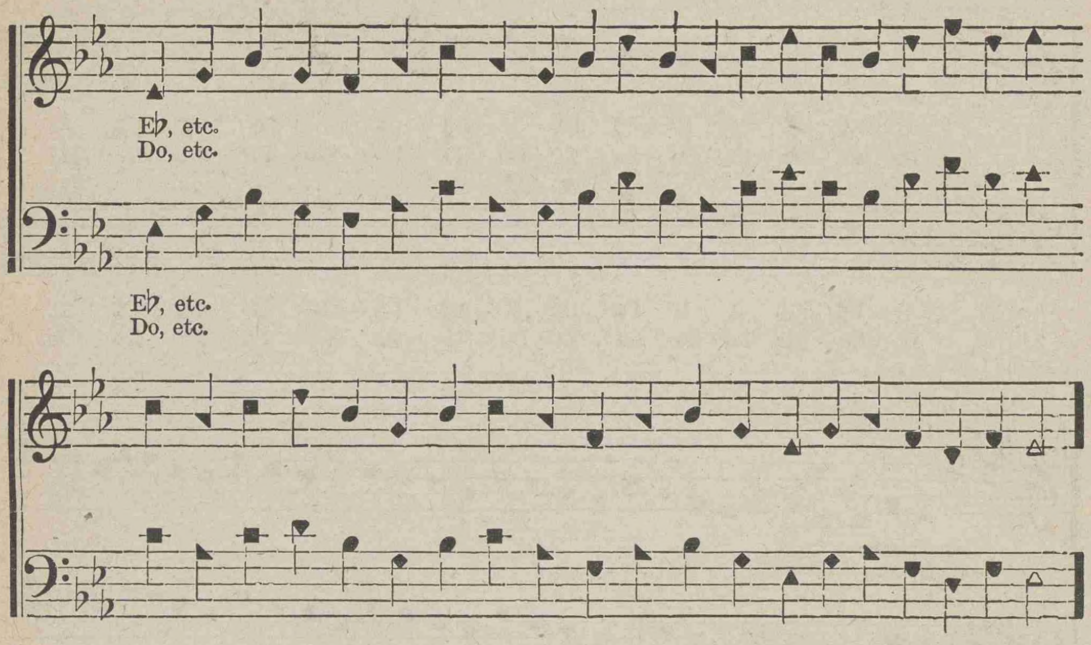
No. 16.



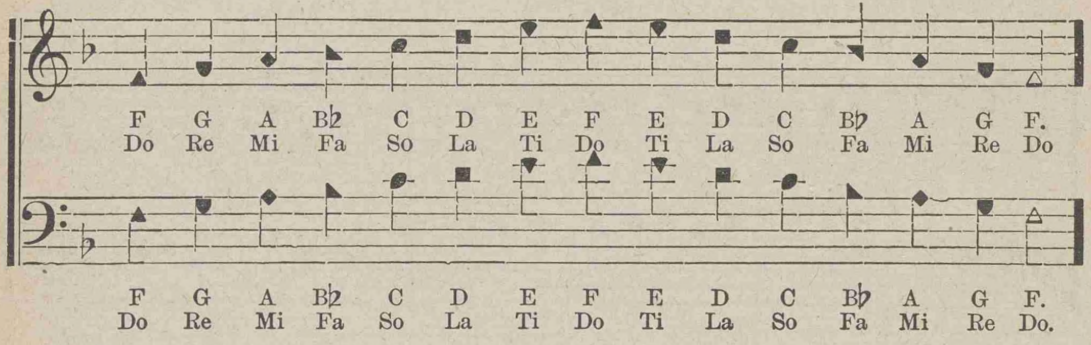
No. 17. Key of E-flat.



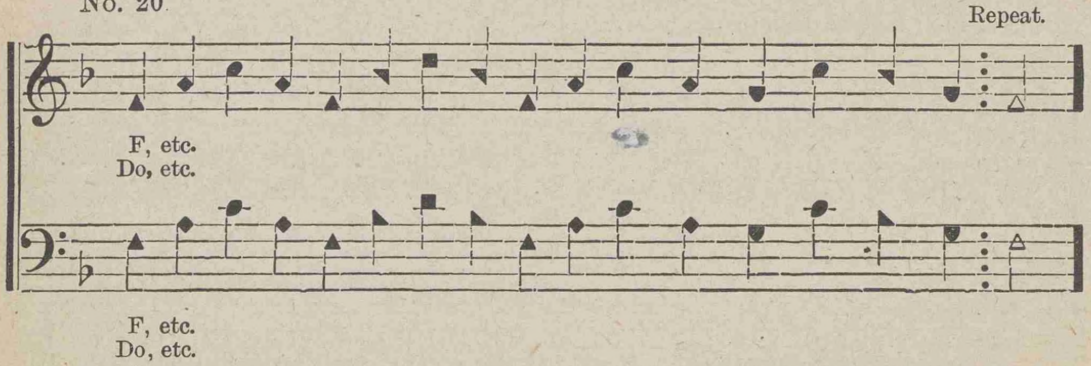
No. 18.



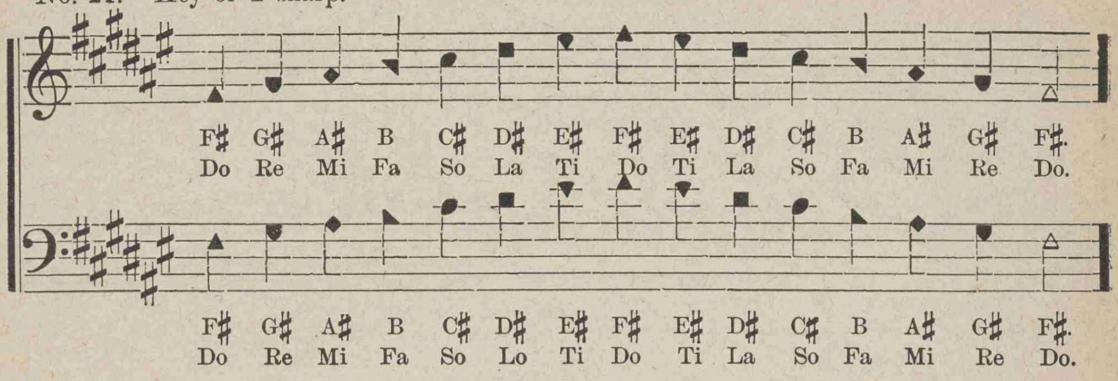
No. 19. Key of F.



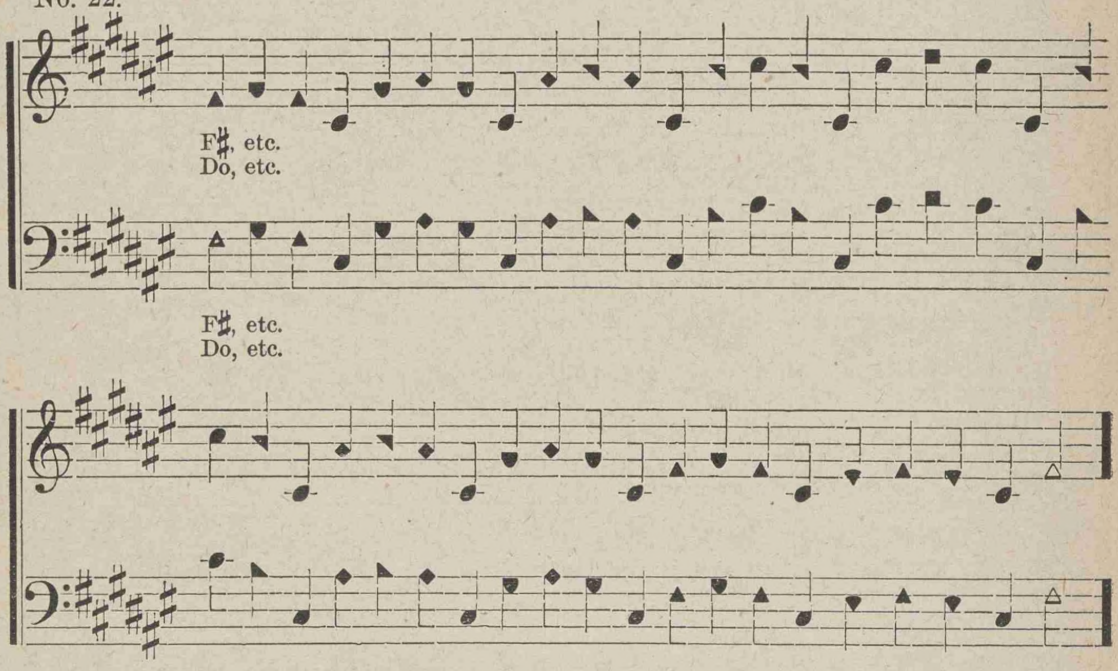
No. 20



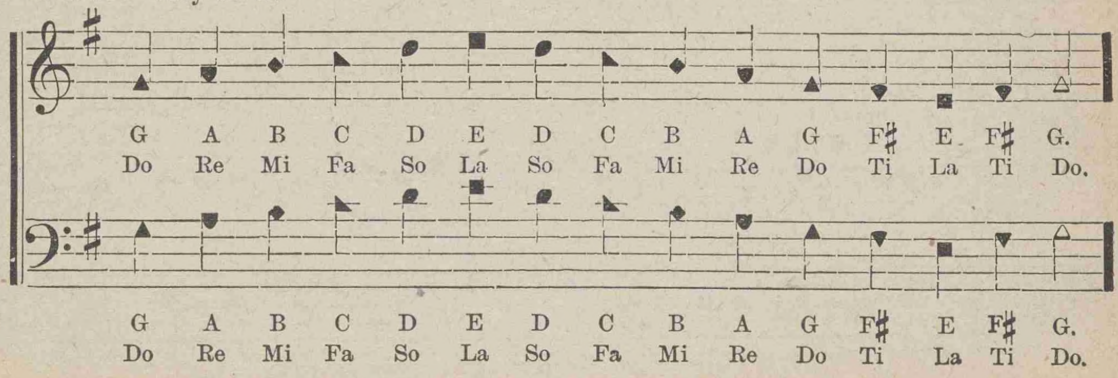
No. 21. Key of F-sharp.



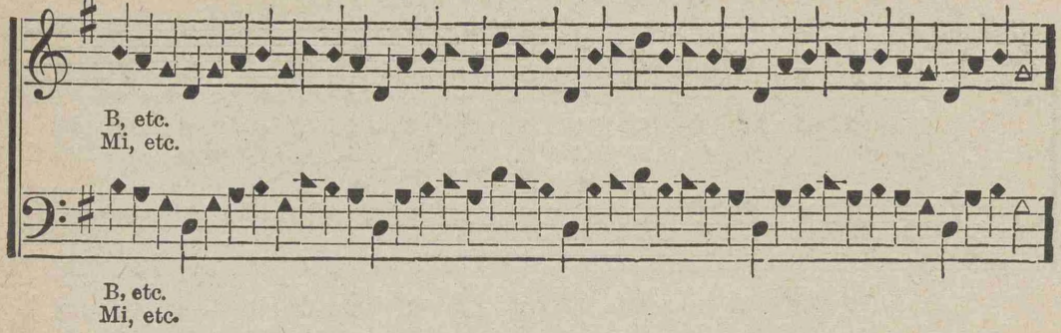
No. 22.



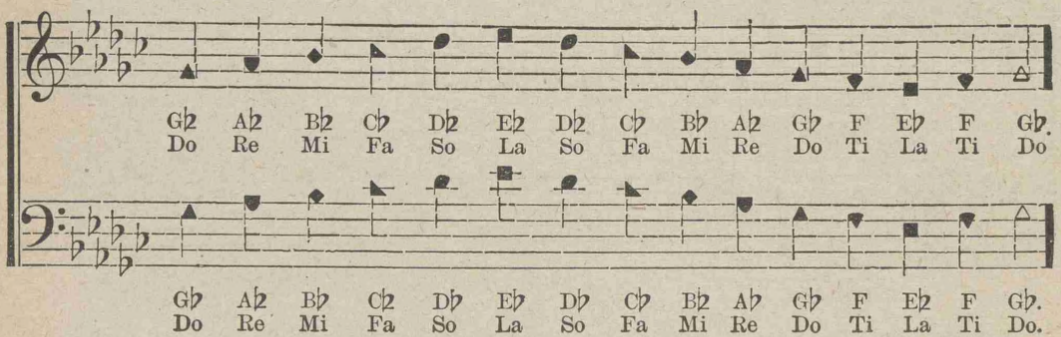
No. 23. Key of G.



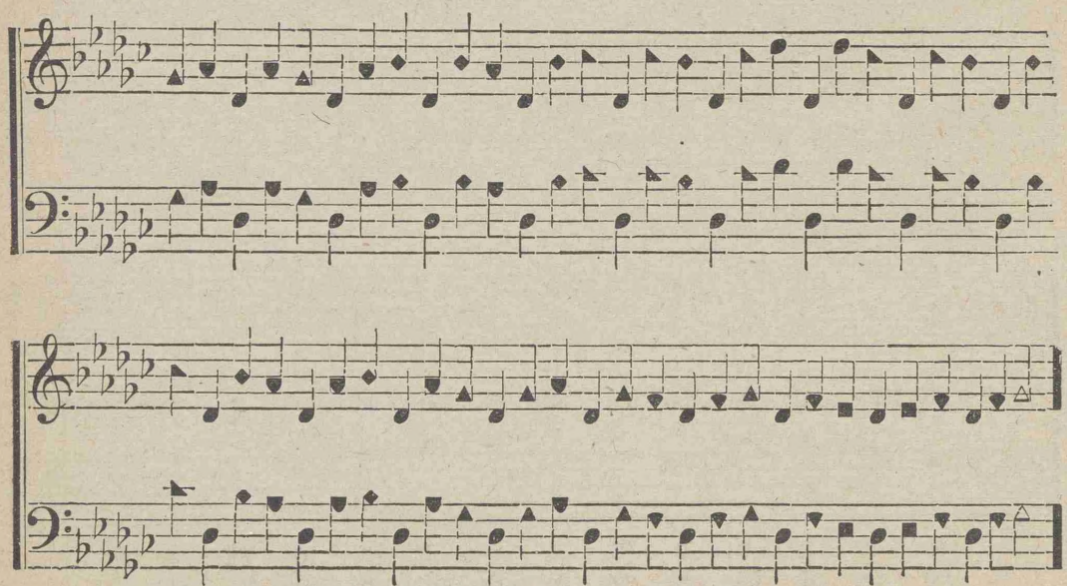
No. 24.



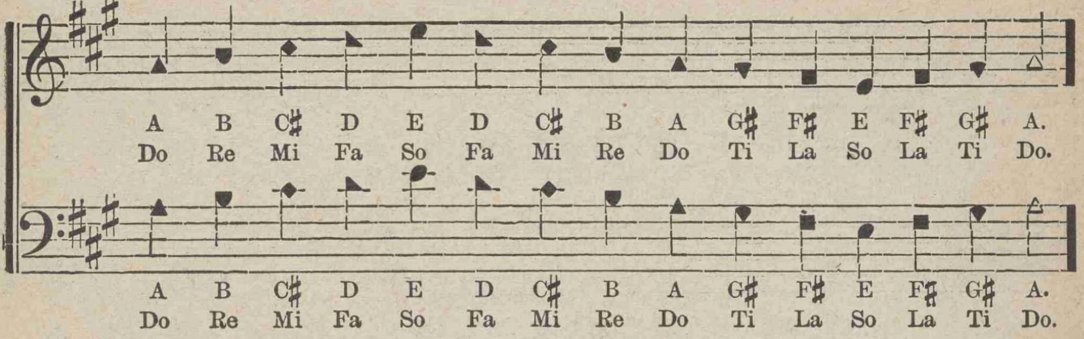
No. 25. Key of G-flat.



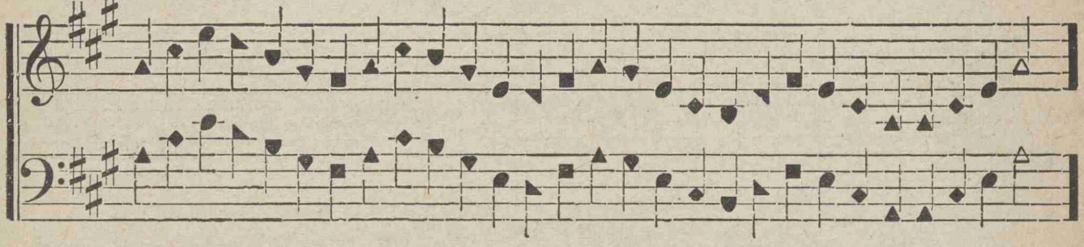
No. 26.



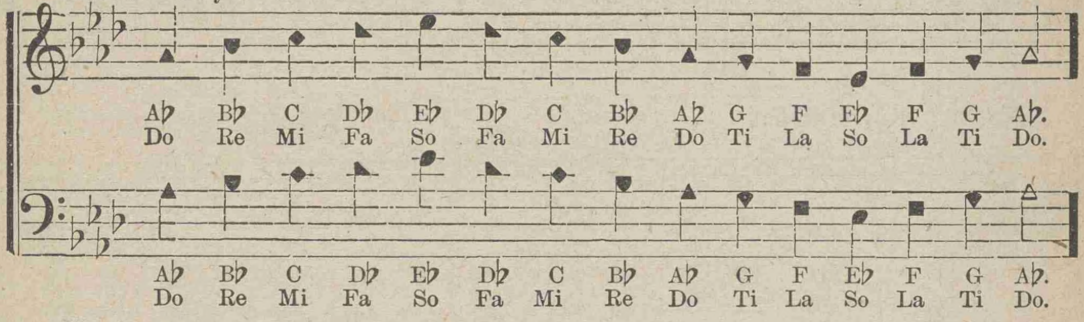
No. 27. Key of A.



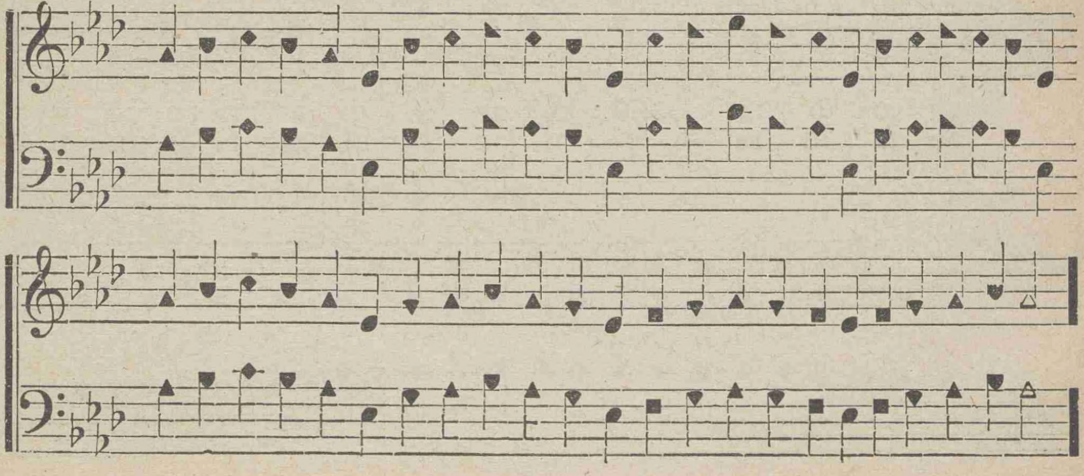
No. 28.



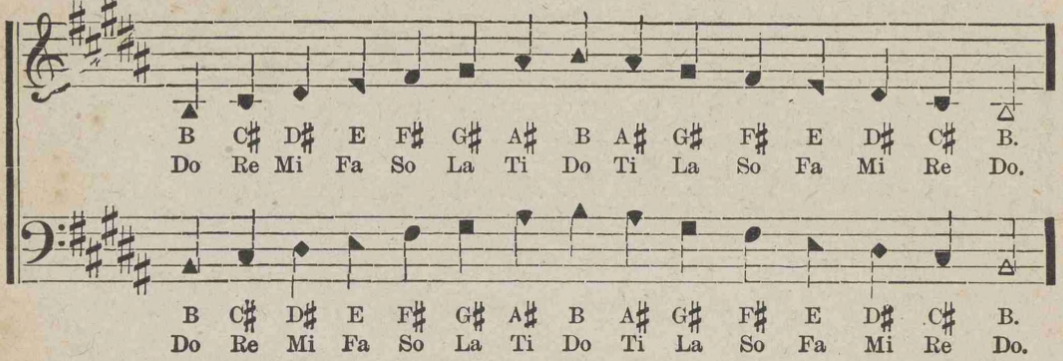
No. 29. Key of A-flat.



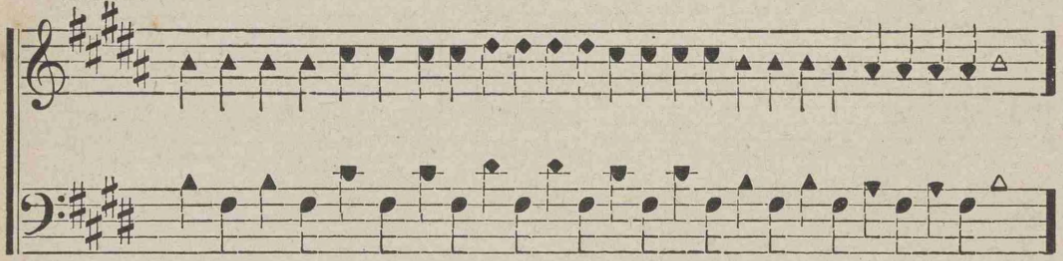
No. 30.



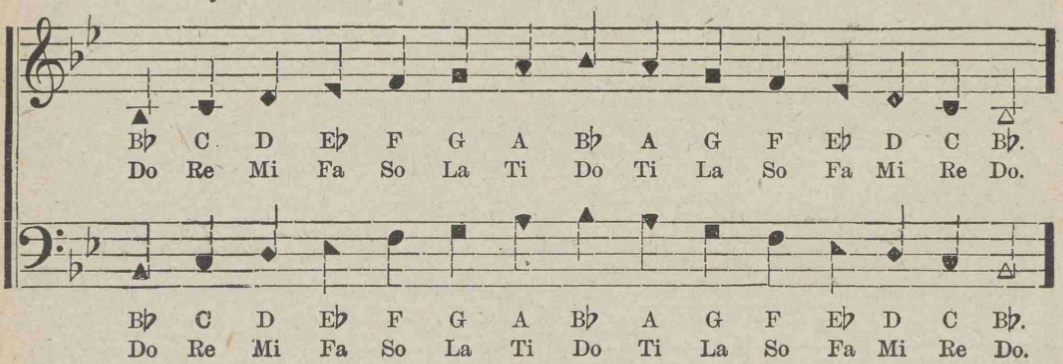
No. 31. Key of B.



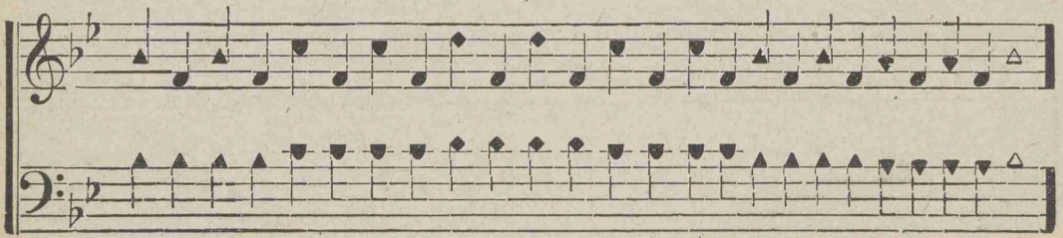
No. 32.



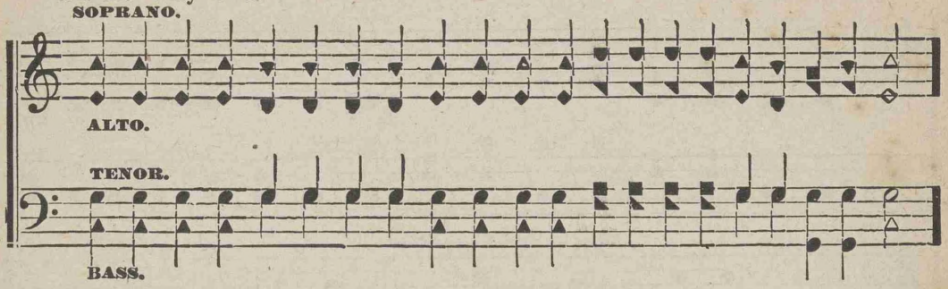
No. 33. Key of B-flat.



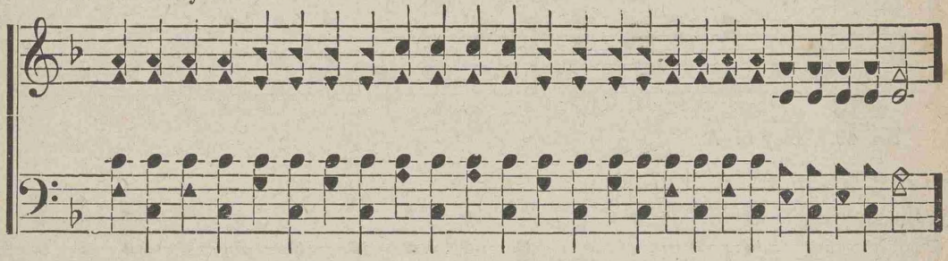
No. 34.



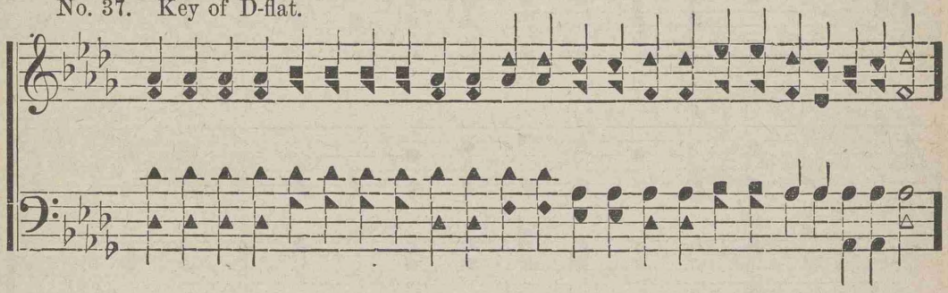
No. 35. Key of C.



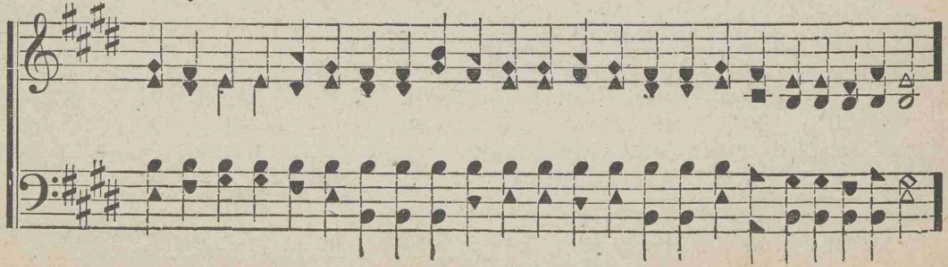
No. 36. Key of F



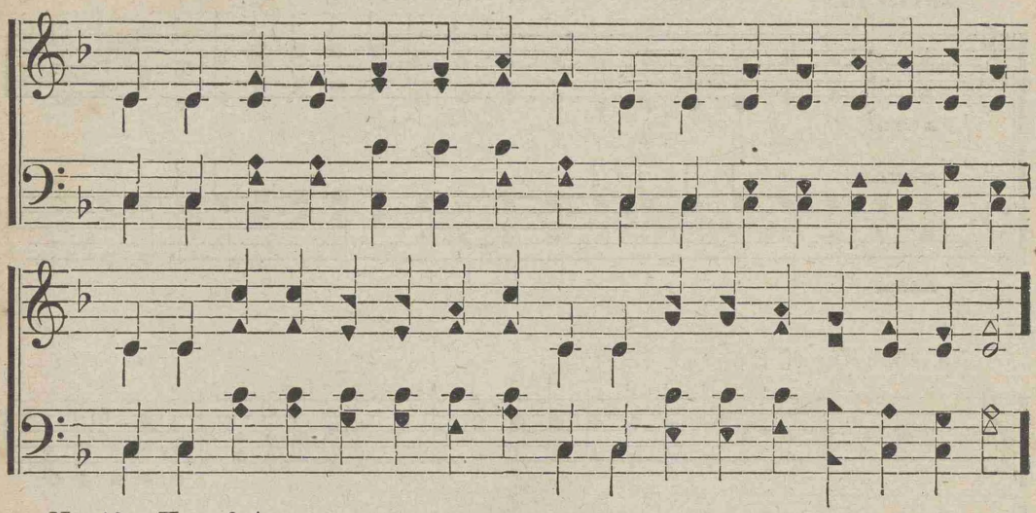
No. 37. Key of D-flat.



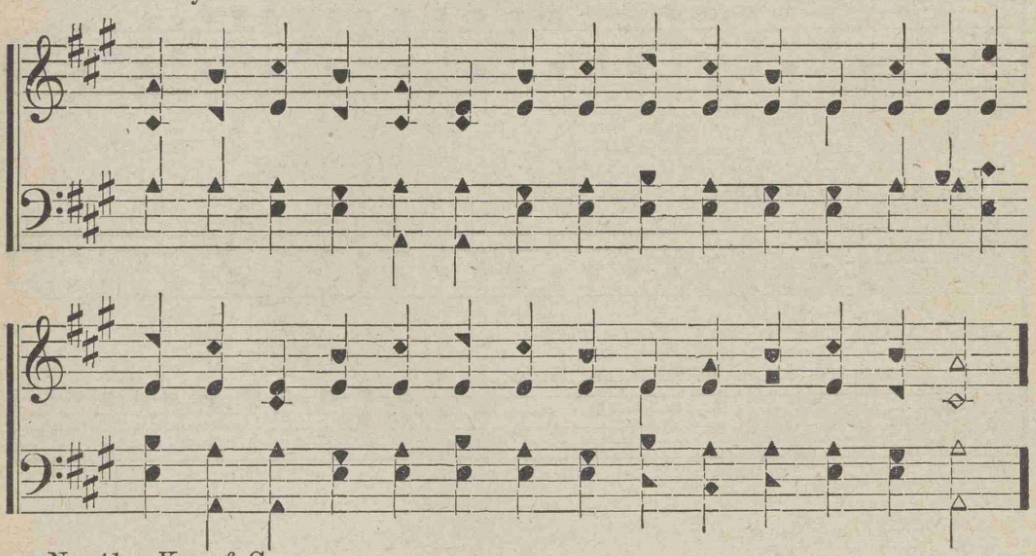
No. 38. Key of E.



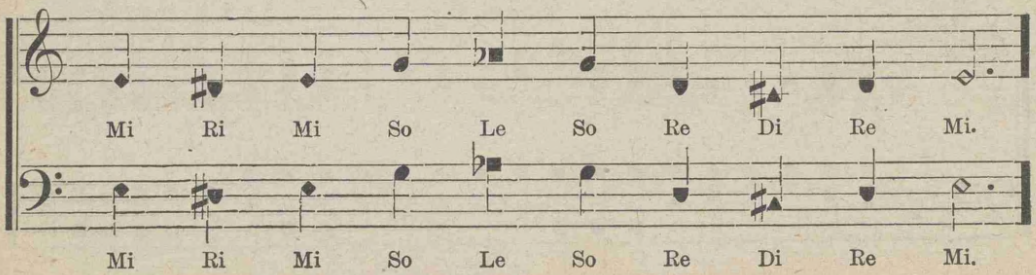
No. 39. Key of F.

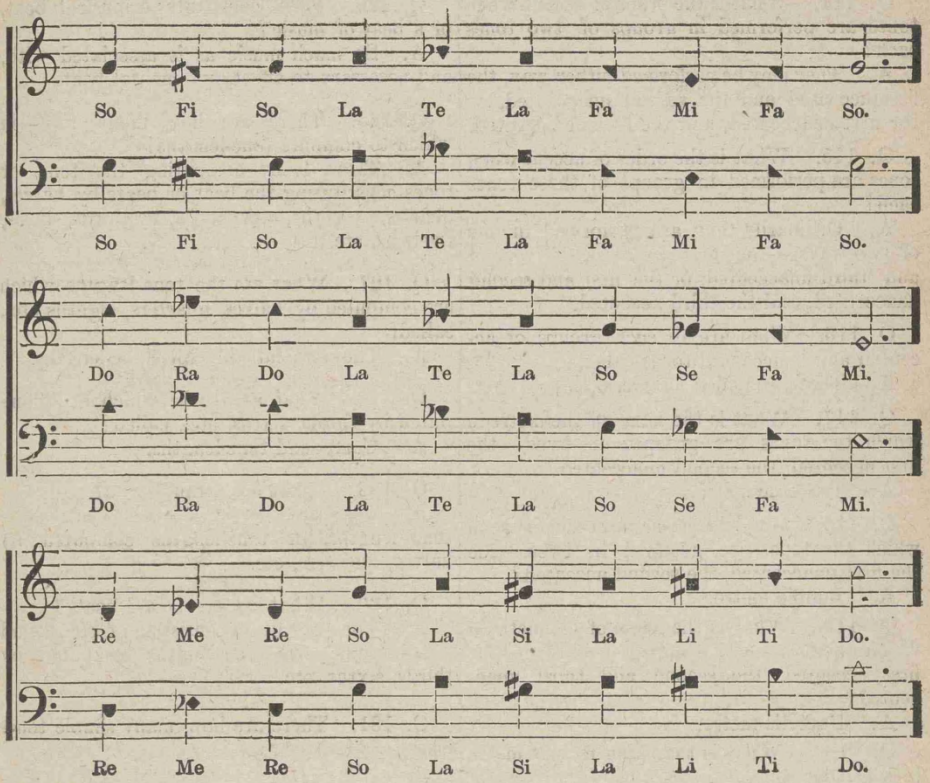


No. 40. Key of A.



No. 41. Key of C.





CHAPTER XIII.

RHYTHMICS—ACCENTED AND UNACCENTED TONES—METRES—BEATS—RHYTHMS—RESTS.

Q. 111. What is rhythm?

A. Musically speaking, rhythm is that feature of music effected by the proper arrangement and performance of the various tone-lengths, and the accented and unaccented tones.

Q. 112. What is meant by accented and unaccented tones?

A. The comparative loudness and softness of tones—the comparatively louder tones being the accented tones; the comparatively softer ones, the unaccented tones.

Q. 113. Is there any regular order in which these accented and unaccented tones should be performed?

A. Yes; they should always be performed either in groups of two tones each, or in groups of three tones each.

Q. 114. What is the order of accent when tones are performed in groups of two tones each?

A. They may be performed either way, the first accented and the second unaccented, or the first unaccented, and the second accented.

Q. 115. What is the order of accent when tones are performed in groups of three tones each?

A. Ordinarily they are performed in one of two ways,—the first accented, the second and third unaccented, or the first and second unaccented, and the third accented.

Q 116. What are all such groups of accented and unaccented tones called?

A. They are called metres.

Q. 117. What is the name of the metre in which the tones are grouped in twos,—the first accented, the second unaccented?

A. Trochaic metre.

Q. 118. What is the name of the metre in which the tones are grouped in twos,—the the first unaccented, the second accented?

A. Iambic metre.

Q. 119. What is the name of the metre in which the tones are grouped in threes,—the first accented, the second and third unaccented?

A. Dactylic metre.

Q. 120. What is the name of the metre in which the tones are performed in groups of three each,—the first and second unaccented, the third accented?

A. Anapaestic metre.

Q. 121. What is meant by a syncopated metre?

A. It is a temporary meter from which an unaccented tone has been omitted, thus throwing two accented tones together.

Q. 122. By what do we measure tone-lengths?

A. By the mental pulsations which we preceive while thinking over, listening to, or performing a rhythmical exercise.

Q. 123. What is the technical name for these mental pulsations?

A. Mental beats.

Q 124. What constitutes the rhythmical unit in music?

A. The musical beat.

Q. 125. What constitutes a musical beat, or a beat of music?

A. So much music as is associated with, and necessary to effect, one mental beat.

Q. 126. There are how many ways in which to compute tone-lengths?

A. Two—1. by computing the tone or tones constituting the beat or beats by halves, quarters, eighths, etc.; and 2, by thirds, sixths, twelfths, etc.

Q. 127. What are the tone-lengths which are computed by halves, quarters, eighths etc., called?

A. They are called simple tone-lengths.

Q. 128 What are those which are computed by thirds, sixths, etc., called?

A. Compound tone-lengths.

Q. 129. What are simple beats?

A. They are beats consisting of simple tone-lengths, or tone-lengths computed by halves, quarters, etc.

Q. 130. What are compound beats?

A. They are beats consisting of compound tone-lengths, or tone-lengths computed by thirds, sixths, etc.

Q. 131. There are how many simple tone-lengths in common use?

A. Nine—1. whole-length, 2. half-length, 3. quarter-length, 4. eighth-length, 5. sixteenth-length, 6. dotted-whole-length, 7. dotted half-length, 8. dotted-quarter-length, and 9. dotted-eighth-length.

Q. 132. There are how many compound lengths in common use?

A. Nine—named the same as the simple lengths, but computed differently.

Q. 133. What is the rhythmical value of the various simple tone-lengths?

A. The whole-length constitutes four beats; the half-length,two beats; the quarter-length, one beat; the eighth-length, one-half of one beat; the sixteenth-length, one-fourth of one beat; the dotted-whole-length, six beats; the dotted-half-length, three beats; the dotted-quarter-length, one and one-half beats; the dotted-eighth-length, three-fourths of one beat.

Q. 134. What is the rhythmical value of the various compound tone-lengths?

A. The dotted-whole-length constitutes four beats; the dotted-half-length, two beats; the dotted-quarter-length, one beat; the dotted-eighth-length, three-sixths, or one-half of one beat: the whole-length, two and two-thirds beats; the half-length, one and one-third beats; the quarter-length, two-thirds of one beat; the eighth-length, one-third of one beat; the sixteenth-length, one-sixth of one beat.

Q. 135. There are how many general kinds of rhythms?

A. Two—simple and compound rhythms.

Q. 136. What is a simple rhythm?

A. It is a rhythm consisting of simple tone-lengths, or simple beats.

Q. 137. What is a compound rhythm?

A It is a rhythm consisting of compound tone-lengths, or compound beats.

Q. 138. What are the temporary silences which are produced during the progress of a musical composition, called?

A. They are called rests.

Q. 139. Rests, as to name and rhythmical value, correspond with what?

A. They correspond with the various tone-lengths: thus, in a simple rhythm, a rest for four mental beats is called a whole-rest; a rest for two mental beats, a half rest; a rest for one mental beat, a quarter-rest; etc.; or, in a compound rhythm, a rest for four mental beats,is called a dotted whole-rest; a rest for two mental beats, a dotted half-rest; a rest for one mental beat, a dotted quarter-rest; etc.

CHAPTER XIV.

RHYTHMICS—NOTATION—NOTES—RESTS.

Q. 140. What constitutes the notation of the rhythmical feature of music?

A. Notes and rests.

Q. 141. There are how many kinds of notes in general use?

A. Nine—the whole-note (𝅝), the half note, (𝅗𝅥), the quarter-note (♩), the eighth note, (♪), the sixteenth note, (𝅘𝅥𝅯) the dotted whole-note (𝅝 •) the dotted half-note (𝅗𝅥.), the dotted quarter-note (♩•), and the dotted eight-note (♪.).

Q. 142. There are how many kinds of rests in common use?

A. Nine—the whole-rest (𝄻), the half-rest (𝄼), the quarter-rest (𝄽), the eighth-rest (𝄾), the sixteenth-rest (𝄿), the dotted-whole-rest (𝄻•), the dotted half-rest (𝄼•), the dotted quarter-rest (𝄽•), dotted eight-rest (𝄾•).

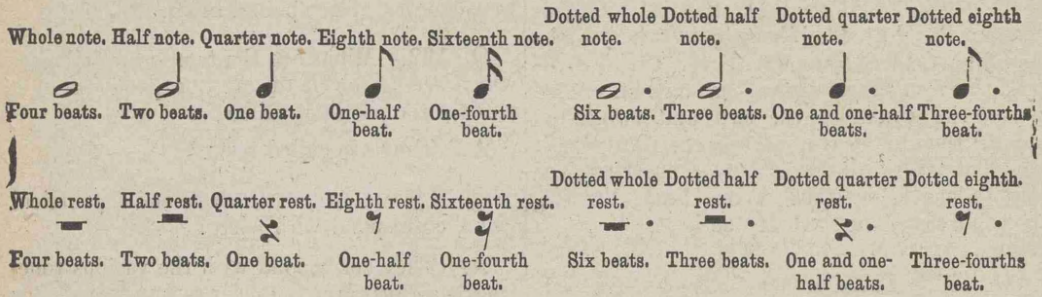
Q. 143. What are the tone-lengths represented by the various kinds of notes?

A. The whole-note represents the whole-length; the half-note, the half-length; the quarter-note the quarter-length, etc.

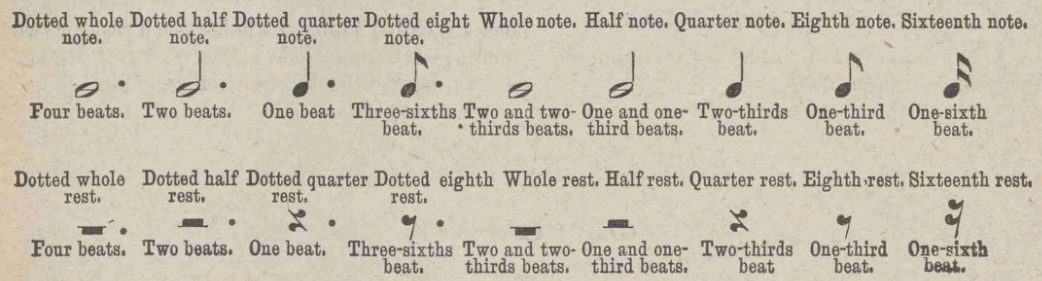
Q. 144. What are the rest lengths represented by different kinds of rest?

A. The whole-rest represents the whole-rest length; the half-rest, the half-rest length; etc.

Ex. 44. Table showing the different kinds of notes and rests, and the rhythmical value of the tone-lengths and rest-lengths they each represent, in a simple rhythm.



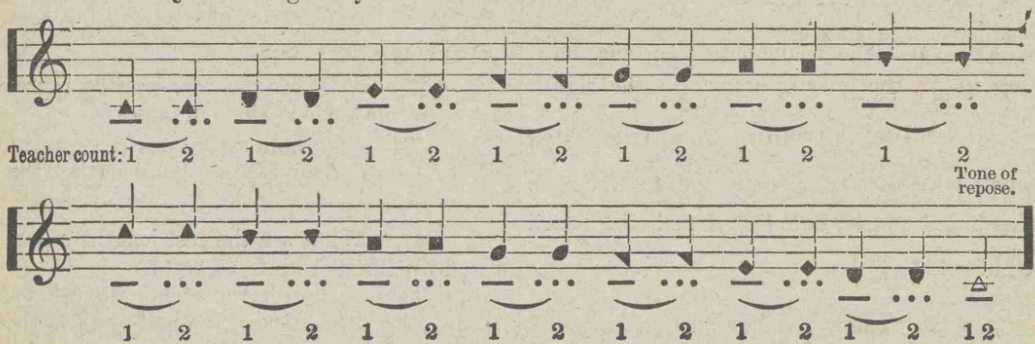
Ex. 45. Table showing the different kinds of notes and rests, and the rhythmical value of the tone-lengths and rest-lengths they each represent, in a compound rhythm.



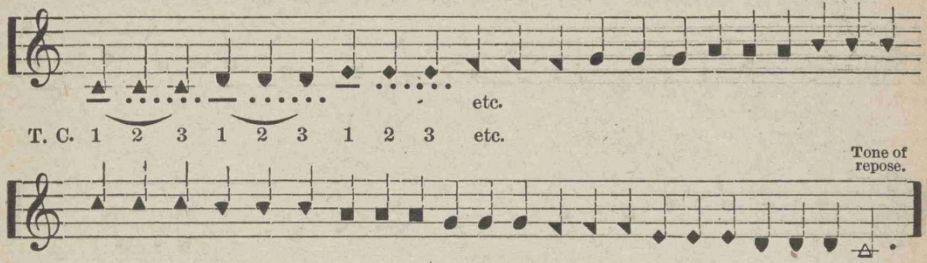
RHYTHMICAL EXERCISES—SIMPLE RHYTHMS.

NOTE.—In the following exercises, the hyphen (—) designates the accented tones, the dots (···) the unaccented tones, and the long curve (⌒) the tones constituting the groups, or metres.

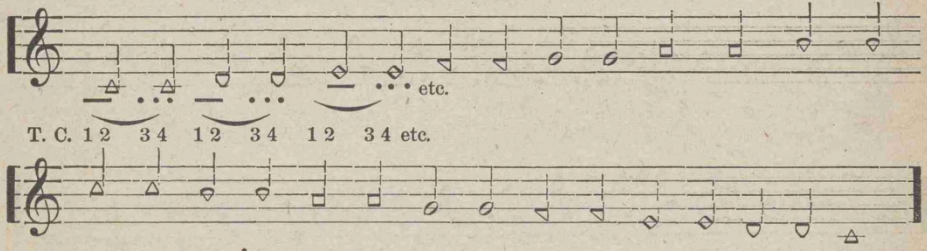
No. 1. Quarter-length rhythm—Trochaic metre.



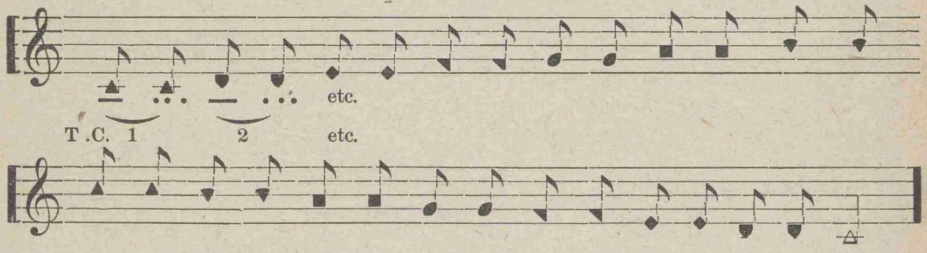
No. 2. Quarter-length rhythm—Dactylic metre.



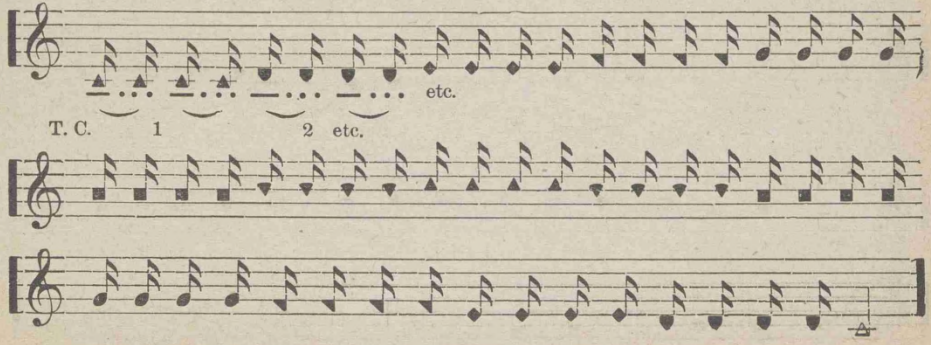
No. 3. Half-length rhythm—Trochaic metre.



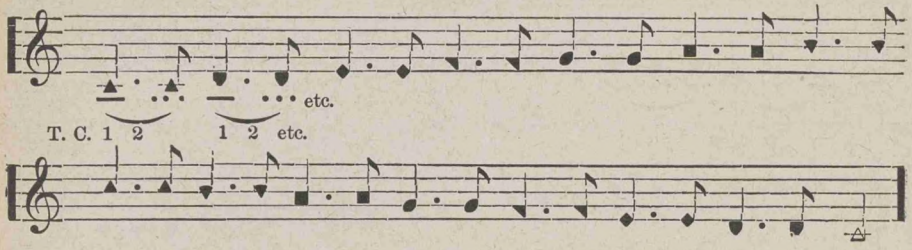
No. 4. Eighth-length rhythm—Trochaic metre. (Before singingthis number, go back and sing No. 1.)



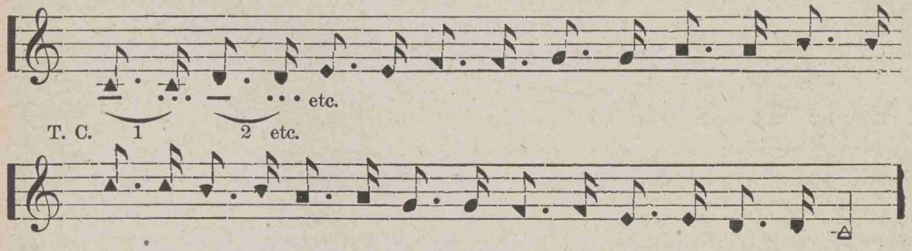
No. 5. Sixteenth-length rhythm—Trochaic metre. (Use syllable "La.")



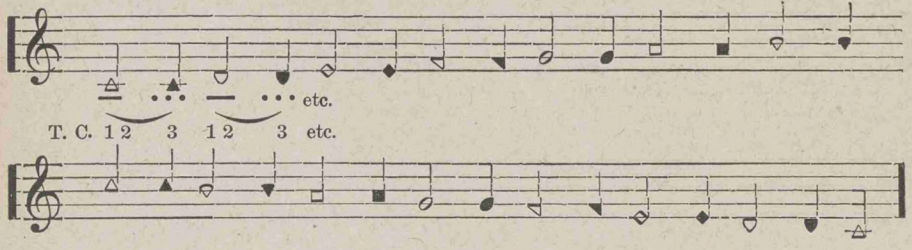
No. 6. Dotted-quarter-and-eighth-length rhythm—Trochaic metre.



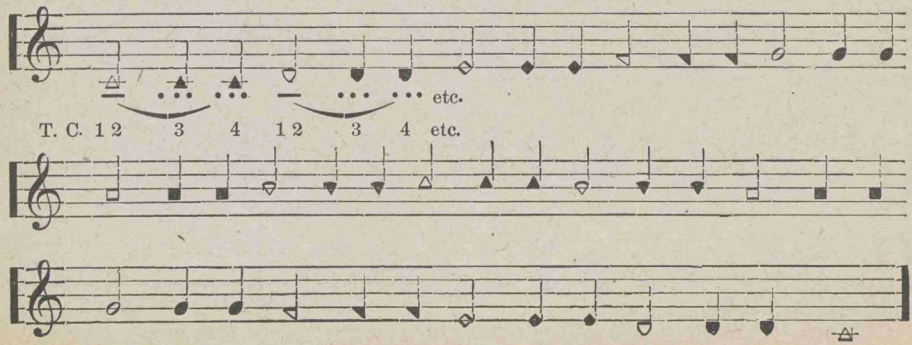
No. 7. Dotted-eighth-and-sixteenth-length rhythm—Trochaic metre.



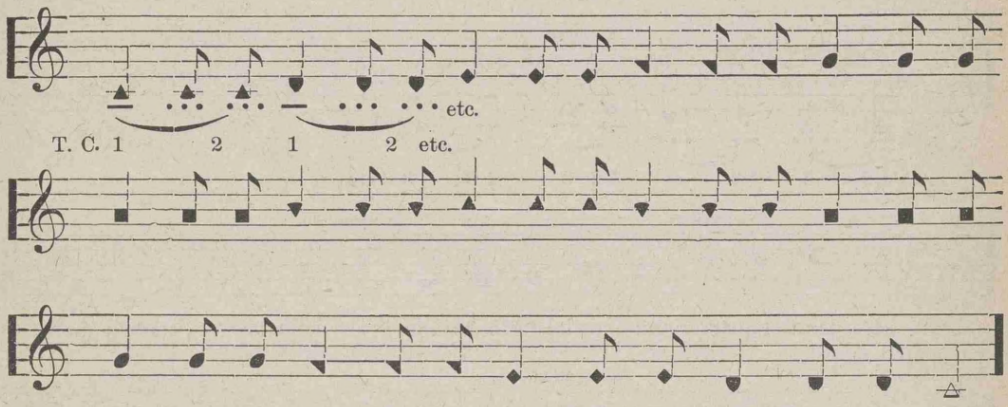
No. 8. Half-and-quarter-length rhythm—Trochaic metre.



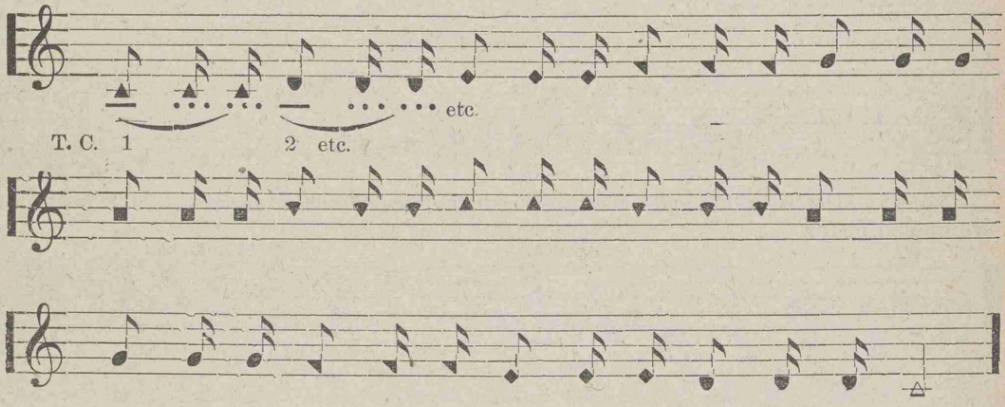
No. 9. Half-and-quarter-length rhythm—Dactylic metre.



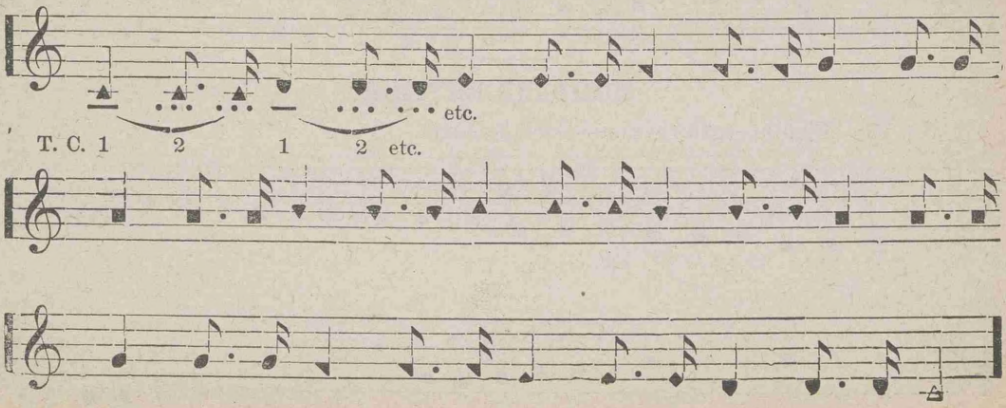
No. 10. Quarter-and-eighth-length rhythm—Dactylic metre.



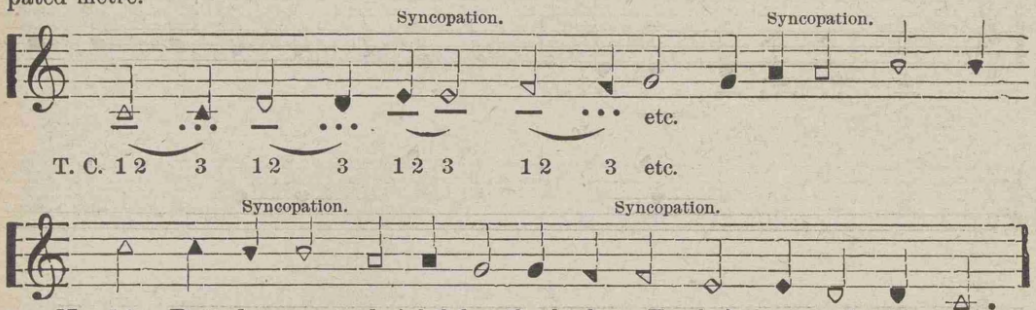
No. 11. Eighth-and-sixteenth-length rhythm—Dactylic metre. (Use syllable "La.")



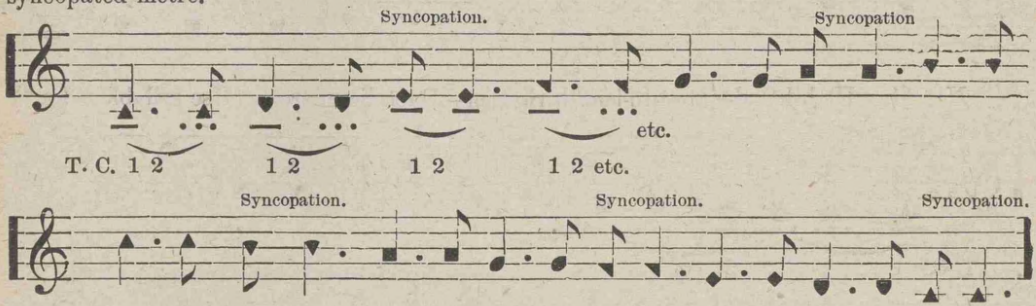
No. 12. Quarter,-dotted-eighth-and-sixteenth-length rhythm—Dactylic metre.



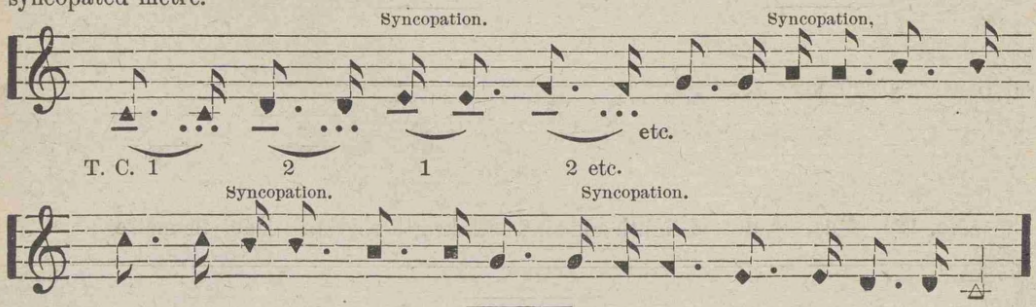
No. 13. Half-and-quarter-length rhythm—Trochaic metre—Iambic metre as a syncopated metre.



No. 14. Dotted-quarter-and-eighth-length rhythm—Trochaic metre—Iambic metre as syncopated metre.

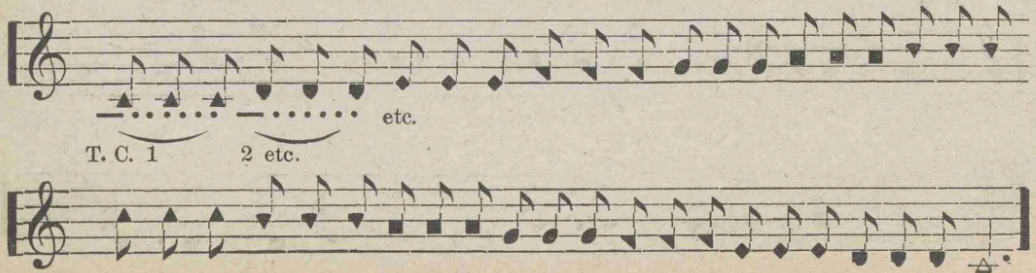


No. 15. Dotted-eighth-and-sixteenth-length rhythm—Trochaic metre—Iambic metre as syncopated metre.

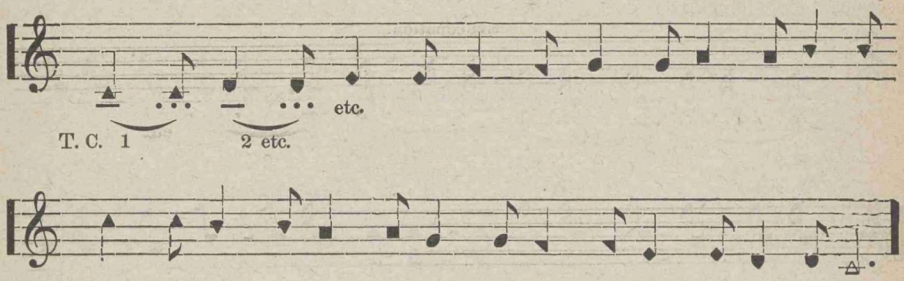


COMPOUND RHYTHMS.

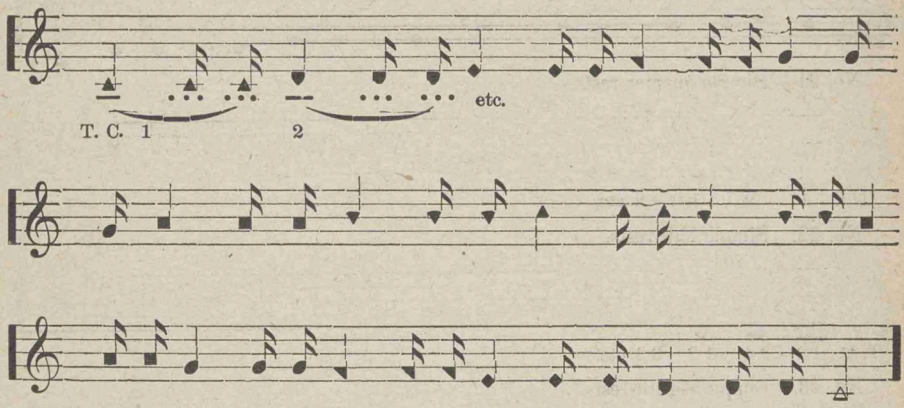
No. 16. Eighth-length rhythm—Dactylic metre.



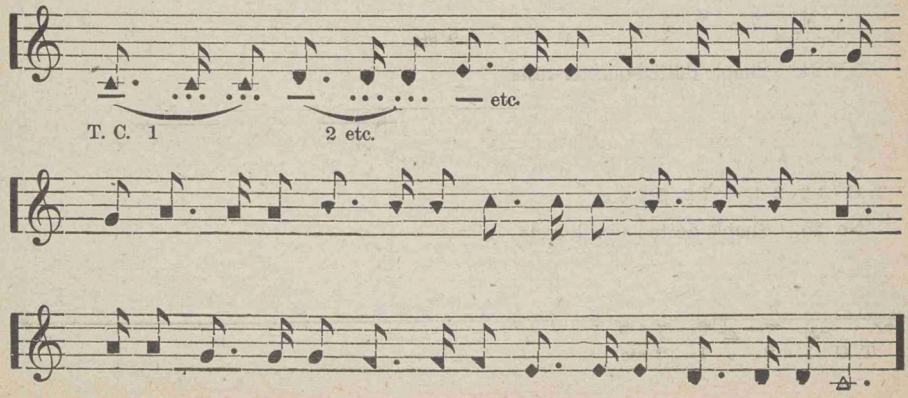
No. 17. Quarter-and-eighth-length rhythm—Trochaic metre.



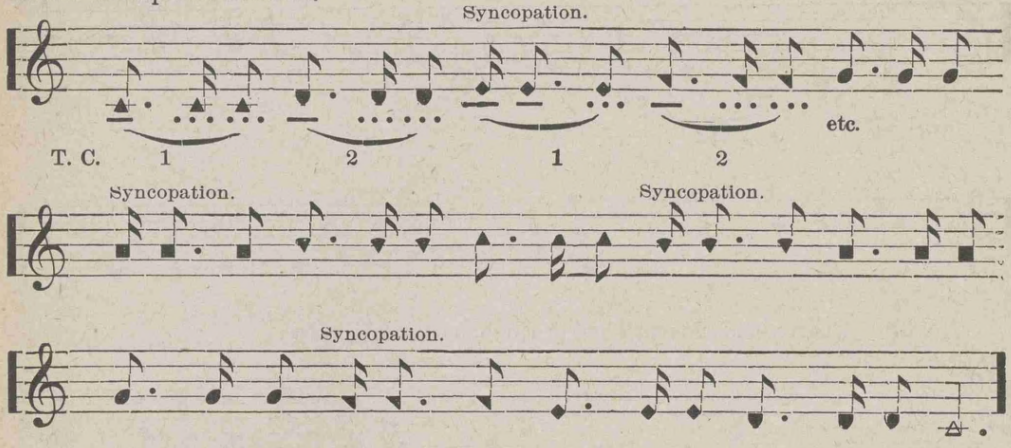
No. 18. Quarter-and-sixteenth-length rhythm—Dactylic metre.



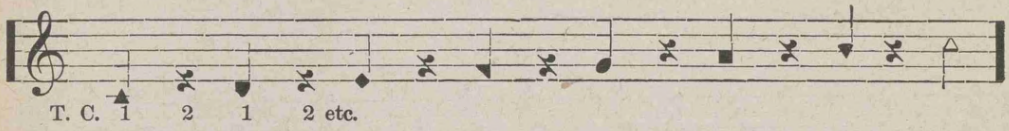
No. 19. Dotted-eighth-sixteenth-and-eighth-length rhythm—Dactylic metre.



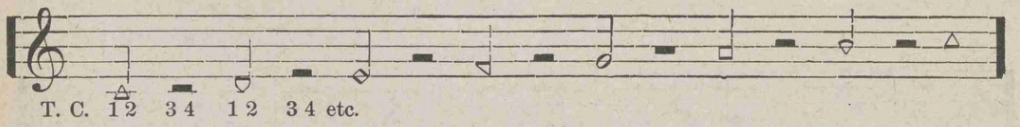
No. 20. Dotted-eighth-sixteenth-and-eighth-length rhythm—Dactylic metre, with an occasional amphibrach metre.



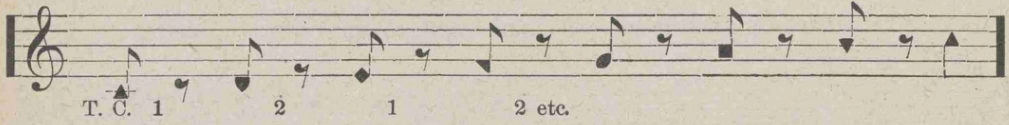
No. 21. Simple quarter-rests.



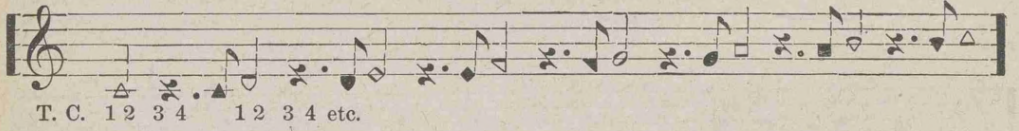
No. 22. Simple half-rests.



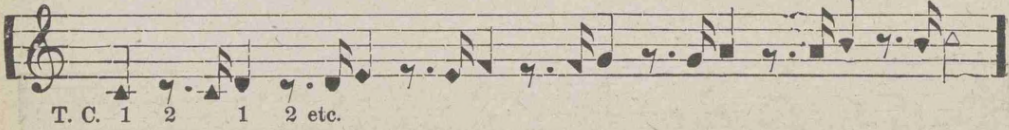
No. 23. Simple eighth-rests.



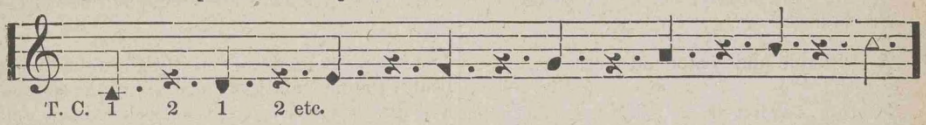
No. 24. Simple dotted-quarter-rests.



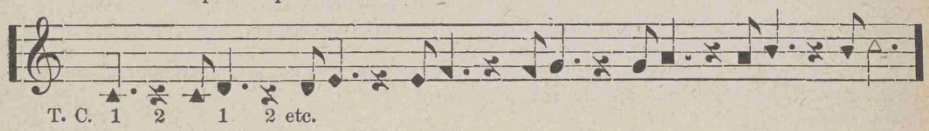
No. 25. Simple dotted-eighth-rests.



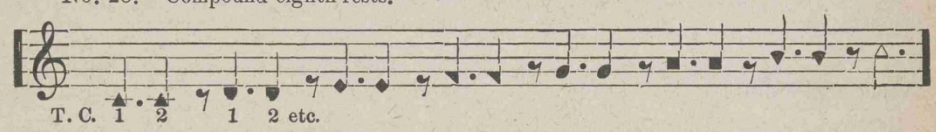
No. 26. Compound dotted-quarter-rests.



No. 27. Compound quarter-rests.



No. 28. Compound eighth-rests.



CHAPTER XV

RHYTHMICS:—MEASURES.

Q. 145. What are the groups of accented and unaccented mental beats, which are produced in music, technically called?

A. They are called mental measures.

Q. 146. Primarily, there are how many kinds of mental measure?

A. Three—double measure, triple measure, and quadruple measure.

Q. 147. How is a mental double measure defined?

A. It is a measure consisting of two mental beats; the first of which is accented, the second unaccented.

Q. 148. What is a mental triple measure?

A. It is a measure consisting of three mental beats; the first accented, the second and third unaccented.

Q. 149. What is a mental quadruple measure?

A. It is a measure consisting of four mental beats; the first and third accented, the second and fourth unaccented.

Q. 150. Is there any difference between the two accented beats in quadruple measure?

A. Yes; the first is the primary accented beat, the second, the secondary accented beat. The same difference, comparatively, exists between the unaccented beats—the first being the most prominent.

Q. 151. What is the technical name for the various groups of accented and unaccented music beats?

A. Musical Measures. Ordinarily, however, they are simply called "measures", leaving the discriminating term between the mental and musical measure to be applied to the mental measure.

Q. 152. Primarily, there are what two kinds of measures?

A. Simple and compound measures.

Q. 153. What is the difference between simple and compound measures?

A. Simple measures consist of simple beats; compound measures, of compound beats.

Q. 154. There are how many kinds of simple measures?

A. Three—double, triple, and quadruple measures.

Q. 155. There are how many kinds of compound measures?

A. Three—compound double, compound triple, and compound quadruple measures.

Q. 156. What is simple double measure?

A. It is a measure consisting of two simple beats; the first accented, the second unaccented.

Q. 157. What is a simple triple measure?

A. It is a measure consisting of three simple beats; the first accented, the second and third unaccented.

Q. 158. What is a simple quadruple measure?

A. It is a measure consisting of four simple beats; the first and third accented, the second and fourth unaccented—the first accented and the first unaccented beats being alike a little more prominent than the second accented and the second unaccented beats, respectively.

Q. 159. What is a compound double measure?

A. It is a measure consisting of two compound beats; the first accented, the second unaccented.

Q. 160. What is a compound triple measure?

A. It is a measure consisting of three compound beats; the first accented, the second and third unaccented.

Q. 161. What is compound quadruple measure?

A. It is a measure consisting of four compound beats; the first and third accented, the second and fourth unaccented—the first accented and the first unaccented beats being a little more prominent than the second accented and the second unaccented beats, respectively.

CHAPTER XVI.

RHYTHMICS:—NOTATION OF MEASURES.

Q. 162. What constitutes the notation of the different kinds of measures.

A. Primarily, the notes and rests that represent the beats constituting the different measures.

Q. 163. What other characters are used in connection with the different notes and rests?

A. Figure signs and measure bars.

Q. 164. For what purpose are figure signs used?

A. They are used to denote the number and kind of beats constituting the different kinds of measures.

Q. 165. For what purpose are measure bars used?

A. They are used to show the extent, or single out the notation, of each individual measure.

Q. 166. What are the spaces that are thus formed between the measure bars called?

A. They are called measure spaces.

Q. 167. What constitutes the figure sign for simple double measure?

A. The figure 2, with a quarter note under it.

Q. 168. What is the figure sign for simple riple measure?

A. The figure 3, with a quarter note under it.

Q. 169. What constitutes the figure sign for simple quadruple measure?

A. The figure 4, with a quarter note under it.

Q. 170. What is the figure sign for compound double measure?

A. The figure 2, with a dotted quarter note under it.

Q. 171. What is the figure sign for compound triple measure?

A. The figure 3, with a dotted quarter note under it.

Q. 172. What constitutes the figure sign for compound quadruple measure?

A. The figure 4, with a dotted quarter note under it.

NOTE.—The measure, or figure, signs which we teach in this work are a little different from those used in many other books, etc. For all the simple measures they use the figure 4 as a substitute for the real notation of the beat, or quarter note. But the change to our present method has been made, more especially, in order to get consistent measure signs for the compound measures. What we now perform as a compound double measure, used to be performed as a simple sextuple (six beat) measure. And what we now perform compound triple measure used to be performed as nine simple beats. And what we perform as four compound beats, (compound quadruple measure), was performed as twelve simple beats. Hence, the figures 6, 9, and 12, in the old figure signs. But, owing to the universal practice of performing the compound beats and measures, we have either to change our measure signs to agree therewith, or let them remain matters of inconsistency, and so teach them, the latter of which we think it not wise to do.

Q. 173 There are what other bars than the measure bars used in the notation of music?

A. The phrase bar, or broad bar, and the double bar.

Q. 174. For what purpose is the broad bar used.

A. When used at all, it is used to denote the end of a musical phrase, or the end of a line of the poetry, which always corresponds with the musical phrase, when the two are used together.

Q. 175. For what purpose are double bars used.

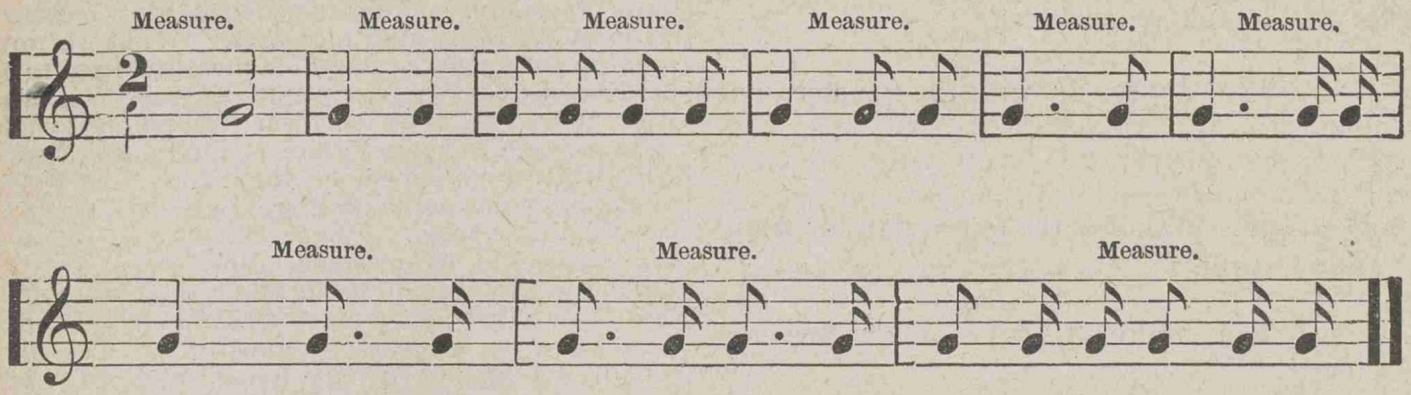
A. To denote the end of a musical composition.

Q. 176. Do broad bars and double bars ever serve as measure bars?

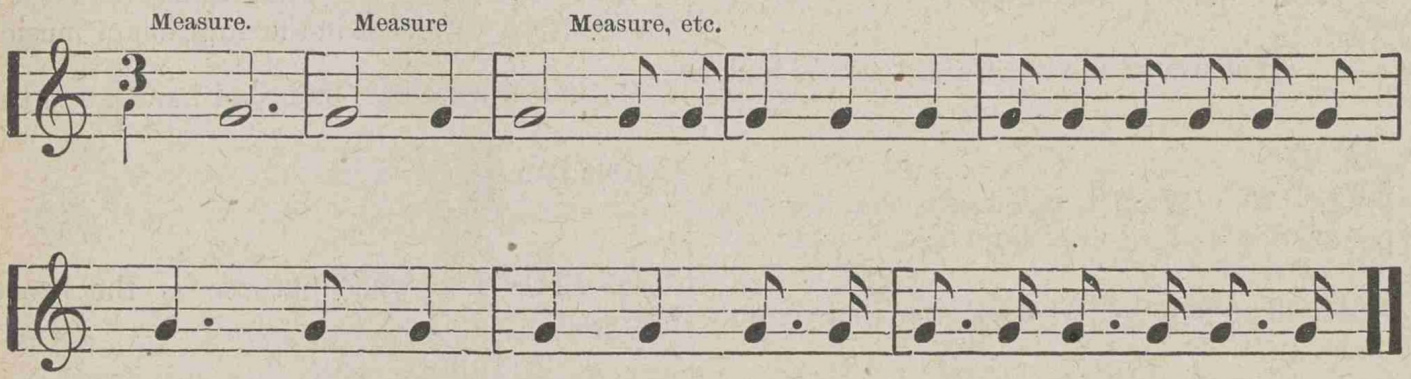
A. Yes; when a phrase or composition end with a measure.

No. 1. Measure signs, bars, etc.

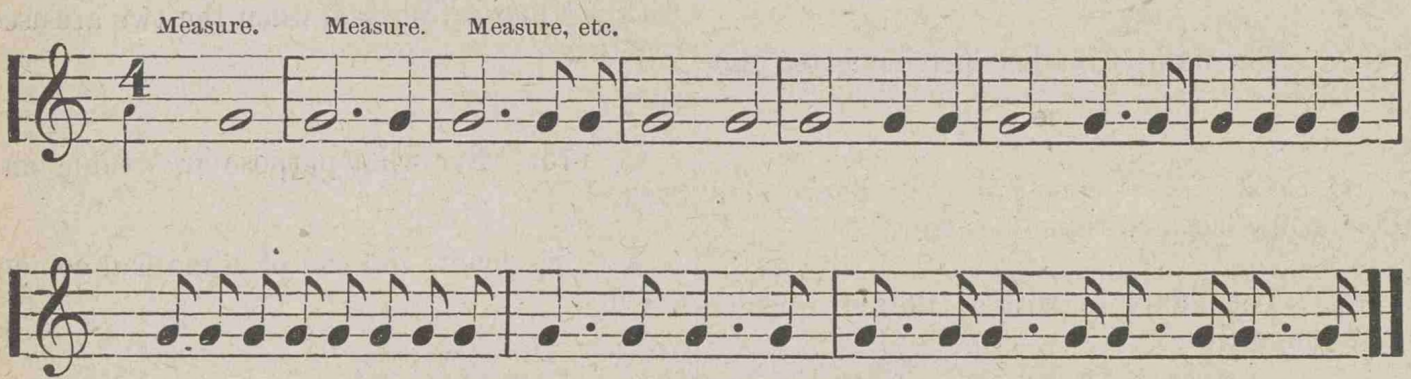
No. 2. Some of the ways in which to represent a simple double measure.



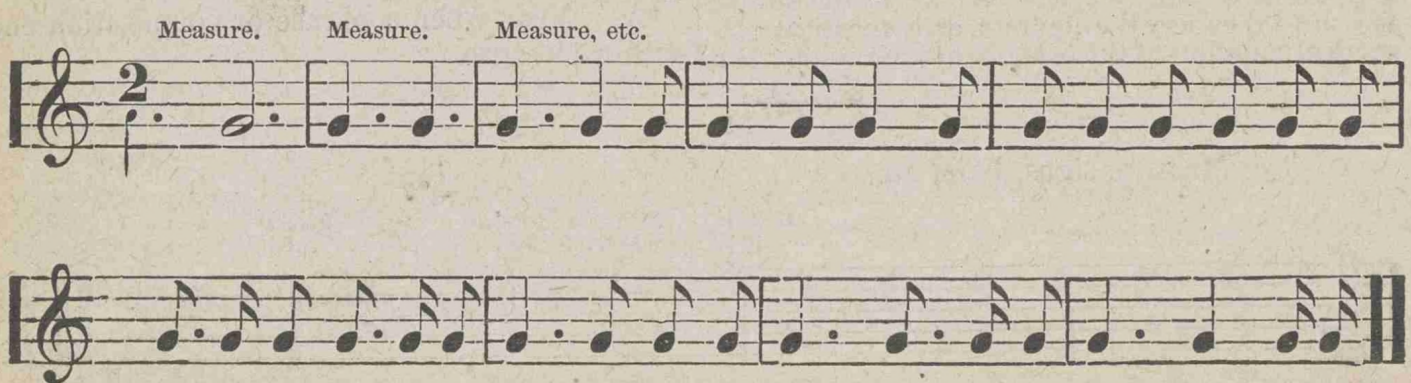
No. 3. Some of the ways in which to represent a simple triple measure.



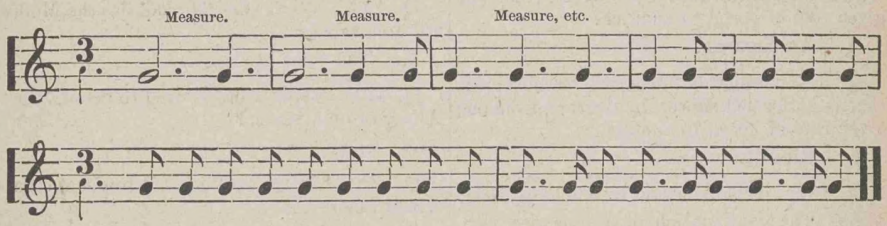
No. 4. Some of the ways in which to represent a simple quadruple measure.



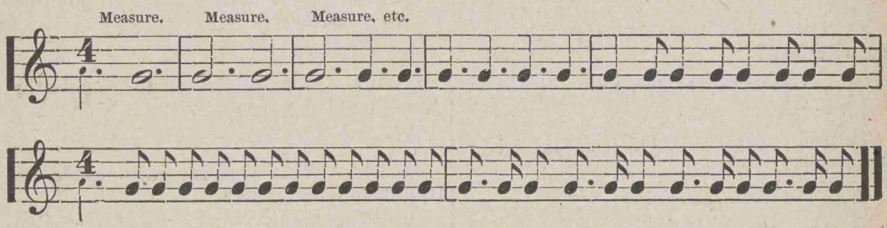
No. 5. Some of the ways in which to represent a compound double measure



No. 6. Some of the ways in which to represent a compound triple measure.



No. 7 Some of the ways in which to represent a compound quadruple measure.



CHAPTER XVII.

RHYTHMICS:—MOVEMENTS, OR TEMPOS—HOLD.

Q. 177. What do the words "movement," or "tempo," signify in music?

A. They signify the rate of speed at which a musical composition is performed.

Q. 178. Primarily, there are how many distinct movements, or tempos?

A. Seven—Adagio, Andante, Andantino, Moderato, Allegretto, Allegro, and Presto.

Q. 179. What is the rate of speed of the Adagio movement?

A. Very slow.

Q. 180. What is the rate of speed of the Andante movement?

A. Slow.

Q. 181. What is the rate of speed of the Andantino movement?

A. Moderately slow, or just a little slow.

Q. 182. What is the rate of speed of the Moderato movement?

A. Moderate—neither fast nor slow but medium.

Q. 183. What is the rate of speed of the Allegretto movement?

A. Moderately fast, or just a little fast.

Q. 184. What is the rate of speed of the Allegro movement?

A. Fast.

Q. 185. What is the rate of speed of the Presto movement?

A. Very fast.

Q. 186. What is the name of a movement that is performed faster by degrees, from one given rate of speed to another?

A. Accelerando.

Q. 187. What is the name of a movement that is performed slower, by degrees, from one given rate of speed to another?

A. Ritardando.

Q. 188. What is meant by a hold, in music?

A. The continuation of a tone one, two, or three beats beyond the length represented by a given note.

Q. 189. What is used to represent, or indicate a hold?

A. A short curved line, with a dot within it ( ).

Q. 190. What is used to denote the Adagio movement?

A. The word Adagio.

Q. 191. What is used to indicate the Andante movement?

A. The word Andante.

Q. 192. What is used to denote the Andantino movement?

A. The word Andantino.

Q. 193. What is used to indicate the Moderato movement?

A. The word Moderato.

Q. 194. What word is used to denote the Allegretto movement?

A. Allegretto.

Q. 195. What word is used to denote the Allegro movement?

A. Allegro.

Q. 196. What word is used to denote the Presto movement?

A. Presto.

Q. 197. What word is used to denote the Accelerando movement?

A. Accelerando.

Q. 198. What word is used to denote the Ritardando movement?

A. Ritardando.

Q. 199. When the movement is not indicated by one of these words, by what do we determine the movement?

A. By the general character of the composition itself.

CHAPTER XVIII.

DYNAMICS.

Q. 200. Primarily, there are how many different powers?

A. Five.

Q. 201. What are they?

A. A very soft power; a soft power; a medium power; a loud power; and a very loud power.

Q. 202. What is the technical name of a very soft power?

A. Pianissimo.

Q. 203. What is the technical name of a soft power?

A. Piano.

Q. 204. What is the technical name of a Medium power?

A. Mezzo.

Q. 205. What is the technical name of a loud power?

A. Forte.

Q. 206. What is the name of a very loud power?

A. Fortissimo.

Q. 207. What is the technical name of a gradually increasing power?

A. Crescendo.

Q. 208. What is the technical name of a gradually decreasing power?

A. Diminuendo.

Q. 209. What is the technical name of a power consisting of a union of the crescendo and diminuendo powers?

A. Swell.

Q. 210. What is the technical name of a suddenly diminishing power?

A. Sfortzando.

Q. 211. What is used to indicate, or to suggest the performance of the pianissimo power?

A. The initial letter doubled, *pp*.

Q. 212. What is used to indicate the piano power?

A. The initial letter, *p*.

Q. 213. What is used to denote the mezzo power?

A. The initial letter, *m*.

Q. 214. What is used to denote the forte power?

A. The initial letter, *f*.

Q. 215. What is used to denote the fortissimo power?

A. The initial letter doubled, *ff*.

Q. 216. What is used to denote the crescendo power?

A. The abbreviation, *cres.*, or two diverging lines ( ).

Q. 217. What denotes the diminuendo power?

A. The abbreviation, *dim.*, or two converging lines ( ).

Q. 218. What denotes the swell power?

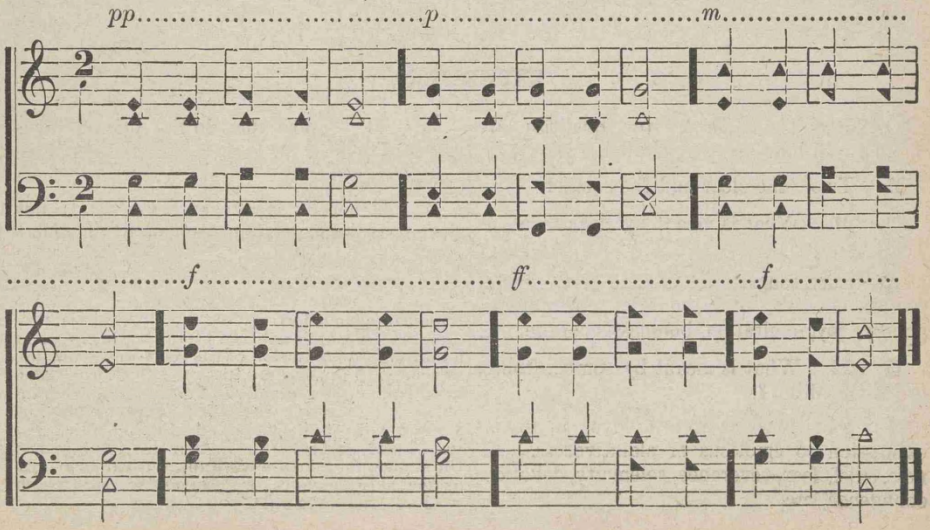
A. The diverging and converging lines ( ).

Q. 219. What is used to denote the sfortzando power?

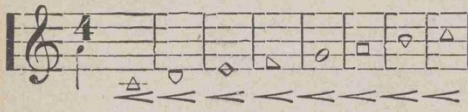
A. Short converging lines (>).

DYNAMICAL EXERCISES.

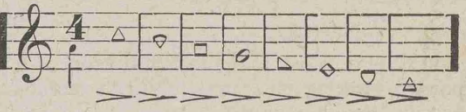
No. 1. Pianissimo, Piano, Mezzo, Forte and Fortissimo.



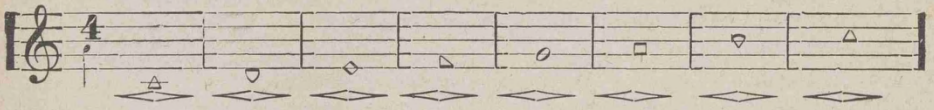
No. 2. Crescendo.



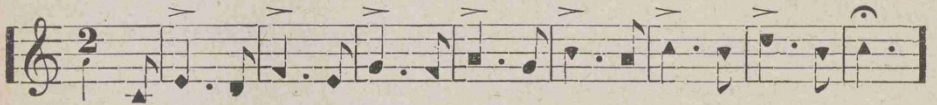
No. 3. Diminuendo.



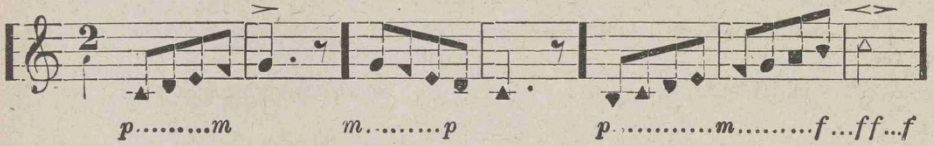
No. 4. Swell.



No. 5. Sfortzando.



No. 6. *cres.* *dim.* *cres.*



CHAPTER XIX

EXPRESSION.

Q. 220. The different tone-qualities are divided into how many general classes?

A. Two—the clear and the somber.

Q. 221. What is meant by clear tones, or tone-qualities?

A. Such tones as are used to give expression to emotions of tranquility, cheerfulness, gayety, joy, exultation, boldness, courage, etc.

Q. 222. What is meant by somber tones, or tone-qualities?

A. Such tones as are employed in giving expression to emotions of plaintiveness, sadness, grief, fear, reverance, solemnity, devotion, confidence, etc.

Q. 223. Upon what do the different tone-qualities depend for their peculiar characteristics?

A. Generally speaking, they depend upon the construction and temperament of the sound-producing body.

NOTE.—To carry this subject to a logical and practical conclusion, including the artistic production of the different tone-qualities, etc., involves a thorough presentation of the science of acoustics, as related to musical production, and to give this, would make the present work entirely to voluminous for the purposes intended; hence, we must be content with the general statements which we have made, and leave the further developments of the subject for a future work on musical acoustics, as related to the voice, or vocal culture, etc., which we have in contemplation.

CHAPTER. XX.

MISCELLANEOUS.

Q. 224. What is a score, in music?

A. It is the music represented by one or more staffs extending once across a page.

Q. 225. What is a brace, in music?

A. It is a character (usually a heavy and a light bar) used at the beginning of each score, showing the number of staffs to be included in the score.

Q. 226. What is a tie, in music?

A. It is a given tone-length represented by two or more notes, on the same degree, connected either by the dash (or dashes) of the notes or by a curved line drawn over or under them.

Q. 227. What is a slur, in music?

A. It is two or more tones differing in pitch (hence, usually represented by different degrees of the staff), which are performed in a very connected manner, the notes of which are connected either by the dash (or dashes) of the notes or by a curved line drawn over or under them.

Q. 228. What is the rule for applying words to music?

A. Apply one syllable of the words to each tone, except in the case of a slur, in which case apply one syllable to all the tones included in the slur.

Q. 229. What does a row of dots placed to the left of either a broad bar or a measure bar indicate?

A. It indicates that either all or a part of the preceding part of the composition is to be repeated.

Q. 230. When only a part of the preceding part of the composition is to be repeated, what is used to show the point from which to repeat?

A. A row of dots to the right of a bar.

Q. 231. What do the figures "*1*" and "*2*" placed over certain parts of a musical composition denote?

A. They denote a first and second ending of some special part of a composition which is to be repeated, the second ending being used in the repeat instead of the first.

Q. 232. What do the initial letters "*D*" and "*C*" (for *Da Capo*), placed at the end of the last score of a musical composition signify?

A. They signify a repetition of the first part of a musical composition, as an ending for the same.

Q. 233. What do the initial letters "*D*" and "*S*", (for *Dal Signo*), placed at the end of the last score of a musical composition, denote?

A. They denote a repetition of some intermediate part of the composition as an ending for the same.

Q. 234. What is used to show the point from which to repeat, when we have the "*D. S.*"?

A. The Dal Signo sign (𝄋).

Q. 235. What is used to show the end of a composition when we have either the "*D. C.*" or the "*D. S.*"?

A. Either the double bar, or the word *Fine* (pronounced, Fee-nay), and sometimes both.

Q. 236. What are tones that are performed in a very short, disconnected manner, called?

A. They are called *staccato* tones.

Q. 237. What are tones that are performed in a flowing, connected manner, called?

A. They are called *legato* tones.

Q. 238. What are those tones which are performed a medium between *staccato* and *legato*, called?

A. They are called *semi-staccato* tones

Q. 239. What are used to designate the tones to be performed staccato?

A. Staccato marks (' ' ' ' ') placed over the notation of the tones to be thus performed.

Q. 240. What is used to designate the tones to be performed legato?

A. Either the legato sign (⁀) or the word "*legato*" placed either at the beginning of a composition (when the entire composition is to be performed legato), or directly over the notation of the tones to be thus performed (when only a part is to be performed legato).

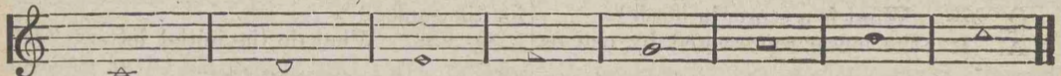
Q. 241. What are used to designate the tones to be performed semi-staccato?

A. Semi-staccato marks (• • • • •) placed over the notation of the tones to be thus performed.

NOTE.—In order to avoid making this work too voluminous we omit the exercises necessary to demonstrate the points in this chapter, leaving the same to be given on black-board by the practical teachers who use this work.

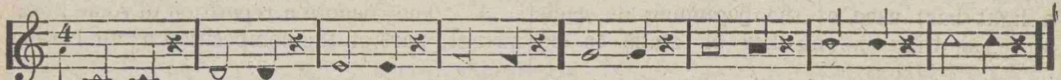
VOICE EXERCISES.

No. 1. **Use each vowel separately, then in twos, threes, etc.**



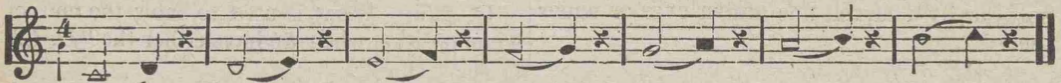
Oo, O, Aw, Ah, A, I, E. Oo, O, Aw, Ah, A, I, E, etc.

No. 2.



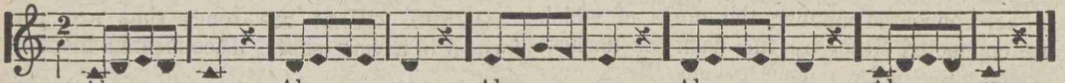
1. Oo - vo, Oo - vo, Oo - vo, Oo - vo, 2. O - vaw, O - vaw, O - vaw, O - vaw.
3. Aw - vah, Aw - vah, Aw - vah, Aw - vah, 4. Ah - va, Ah - va, Ah - va, Ah - va.
5. A - vi, A - vi, A - vi, A - vi, 6. I - ve, I - ve, I - ve, I - ve.

No. 3. *Portamento.* Use other vowels, as in No. 2. Use other intervals—3rds, 4ths, 5ths, etc.



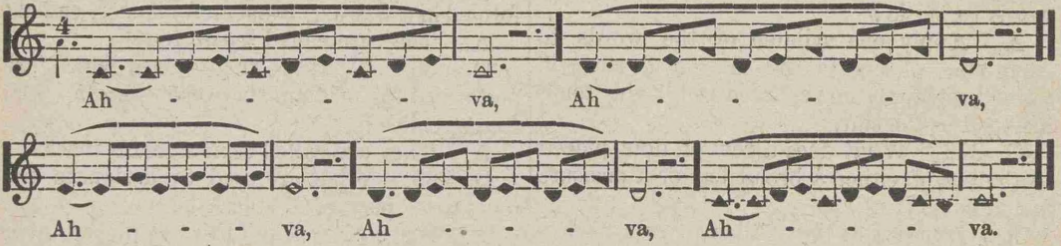
Ah - va, Ah - va, Ah - va, Ah - va, Ah - va, Ah - va, Ah - va,

No. 4. Transpose into other keys. Use other vowels, as in No. 2.



Ah - va, Ah - va, Ah - va, Ah - va, Ah - va.

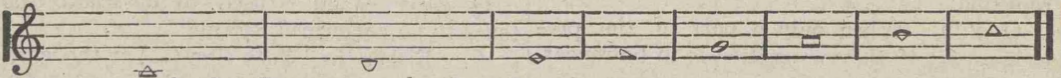
No. 5. Transpose to other keys. Use other vowels, as in No. 2.



Ah - - - - va, Ah - - - - va,

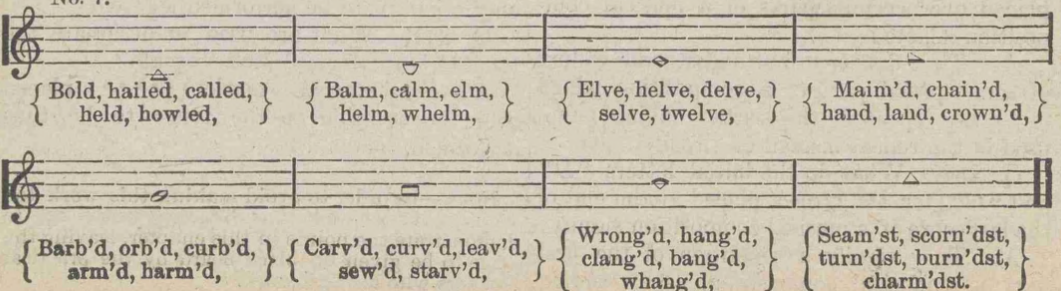
Ah - - - va, Ah - - - va, Ah - - - va.

No. 6. Use other vowels, as in No. 1.



Poo, moo, voo, loo, koo. Poo, moo, voo, loo, koo. etc.
Po, mo, vo, lo, ko. Po, mo, vo, lo, ko. etc.
Doo, goo, too, hoo, joo. Doo, goo, too, hoo, joo. etc.
Do, go, to, ho, jo. Do, go, to, ho, jo. etc.

No. 7.

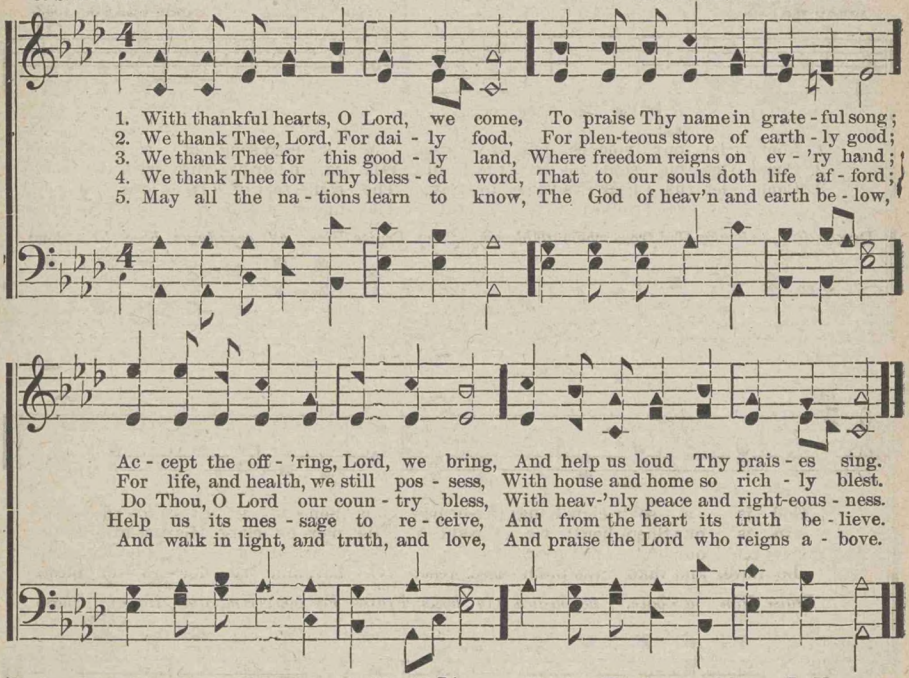


{Bold, hailed, called, held, howled,} {Balm, calm, elm, helm, whelm,} {Elve, helve, delve, selve, twelve,} {Maim'd, chain'd, hand, land, crown'd,}

{Barb'd, orb'd, curb'd, arm'd, harm'd,} {Carv'd, curv'd, leav'd, sew'd, starv'd,} {Wrong'd, hang'd, clang'd, bang'd, whang'd,} {Seam'st, scorn'dst, turn'dst, burn'dst, charm'dst.}

No. 1. WITH THANKFUL HEARTS, O LORD. L. M.

J. S. MOHLER. J. HENRY SHOWALTER. 1891.



No. 2. Before Jehovah's Awful Throne. L. M. [89.]

1 Before Jehovah's awful throne,
Ye nations bow with sacred joy:
Know that the Lord is God alone;
He can create, and He destroy.

2 His sovereign power, without our aid,
Made us of clay, and formed us men;
And when like wand'ring sheep we strayed,
He brought us to His fold again.

3 We are His people, we His care,
Our souls and all our mortal frame;
What lasting honors shall we rear,
Almighty Maker, to Thy name.

4 We'll crowd Thy gates with thankful songs,
High as the heavens our voices raise;
And earth, with her ten thousand tongues,
Shall fill Thy courts with sounding praise.

5 Wide as the world is Thy command,
Vast as eternity Thy love;
Firm as a rock Thy truth must stand,
When rolling years shall cease to move.

Isaac Watts.

No. 3. The Heavens Declare. L. M.

1 The heavens declare Thy glory, Lord;
In every star Thy wisdom shines;
But when our eyes behold Thy word,
We read Thy name in fairer lines.

2 The rolling sun, the changing light,
And nights and days Thy power confess;
But the blest volume Thou didst write
Reveals Thy justice and Thy grace.

3 Sun, moon, and stars convey Thy praise,
Round the whole earth, and never stand;
So when Thy truth began its race,
It touched and glanced on every land.

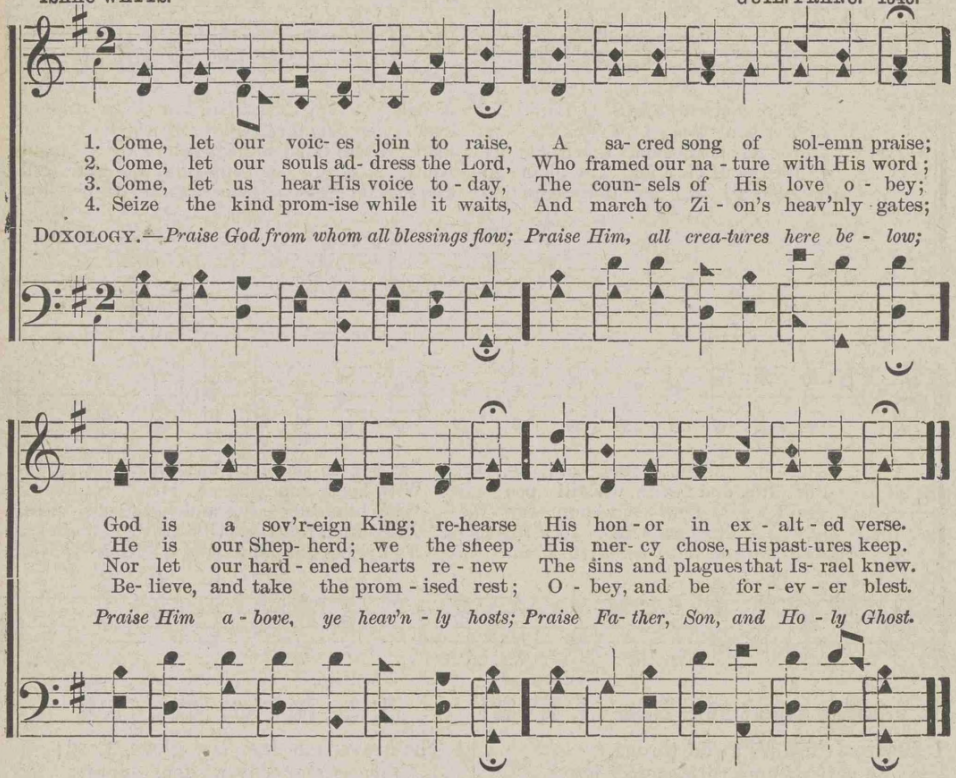
4 Nor shall Thy spreading gospel rest,
Till through the world Thy truth has run;
Till Christ has all the nations blest
That see the light, or feel the sun.

5 Great Sun of Righteousness, arise,
Bless the dark world with heavenly light;
Thy gospel makes the simple wise,
Thy laws are pure, Thy judgments right.

No. 4. OLD HUNDRED. L. M.

(The Doxology is to be used only when requested by the minister.)

ISAAC WATTS. GUIL. FRANC. 1543.



No. 5. Thus Saith the High and Lofty One. L. M. [15.]

1 Thus saith the high and lofty one,
"I sit upon my holy throne;
My name is God; I dwell on high;
Dwell in my own eternity.

2 "But I descend to worlds below;
On earth I have a mansion too;
The humble spirit and contrite
Is an abode of my delight.

3 "The humble soul my words revive,
I bid the mourning sinner live;
Heal all the broken hearts I find,
And ease the sorrows of the mind."

4 Lord, may Thy pard'ning grace be nigh,
Lest we should faint, despair, and die!
Then shall our greatful voice declare,
How free Thy tender mercies are.

Isaac Watts.

No. 6. Eternal God, Almighty cause. L. M. [16.]

1 Eternal God, almighty cause,
Of earth, and seas, and worlds unknown,
All things are subject to Thy laws—
All things depend on Thee alone.

2 To Thee alone ourselves we owe;
Let heaven and earth due homage pay:
All other gods we disavow—
Deny their claims, renounce their sway.

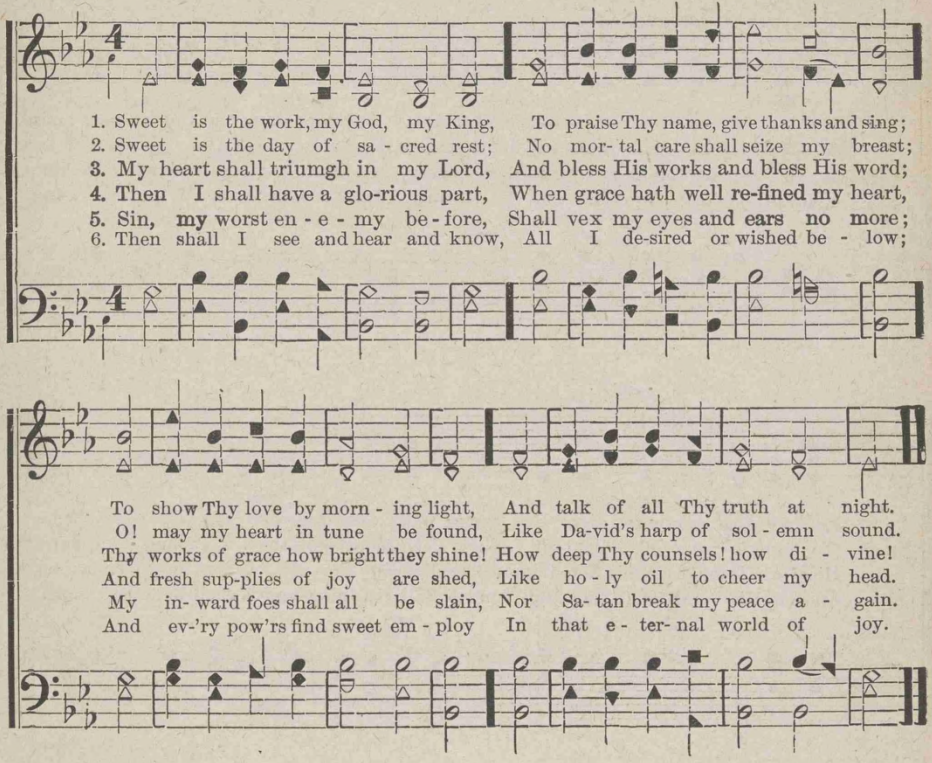
3 Worship to Thee alone belongs;
Worship to Thee alone we give;
Thine be our hearts, and Thine our songs,
And to Thy glory we would live.

4 Spread Thy great name thro' heathen lands,
Their idol-deities dethrone;
Subdue the world to Thy commands,
And reign as Thou art God alone.

Browns.

No. 7. UXBRIDGE. L. M. [130.]

WATTS. Dr. L. MASON, 1830.



No. 8. Ye Humble Saints Proclaim Abroad. L. M. [9.]

1 Ye humble saints proclaim abroad
The honors of a faithful God;
How just and true are all His ways!
How much above our highest praise!

2 The words His sacred lips declare,
Of His own mind the image bear;
What should Him tempt, from frailty free,
Blest in His self-sufficiency?

3 Let suns and stars forget to rise,
Or quit their stations in the skies,
Let heav'n and earth both pass away—
Eternal truth shall ne'er decay.

4 True to His word, God gave His Son,
To die for crimes which man had done;
Blest pledge! He ne'er will revoke
A single promise He has spoke.

No. 9. Up to the Lord, Who Reigns, etc. L. M. [3.]

1 Up to the Lord, who reigns on high,
And views the nations from afar,
Let everlasting praises fly,
And tell how large His bounties are.

2 He who can shake the worlds He made,
Or with His word, or with His rod—
His goodness, how amazing great!
And what a condescending God!

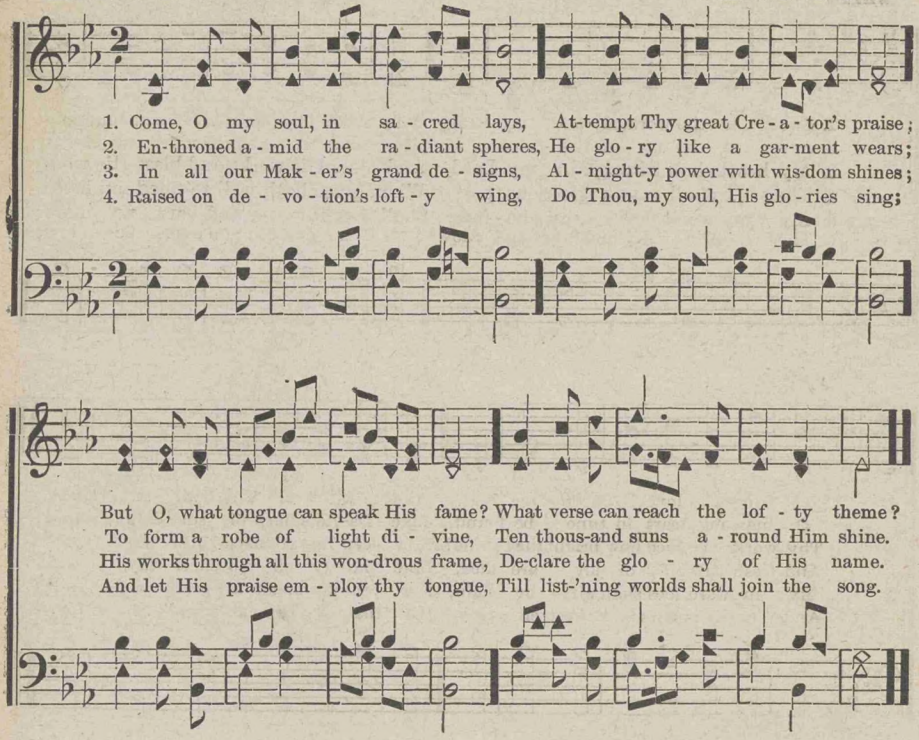
3 Our sorrows and our tears we pour
Into the bosom of our God;
He hears us in the mournful hours,
And helps to bear the heavy load.

4 Oh, could our thankful hearts devise
A tribute equal to Thy grace,
To the third heaven our songs should rise,
And teach the golden harps Thy praise.

Isaac Watts.

No. 10. DUKE STREET. L. M.

THOMAS BLACKLOCK. 1757. JOHN HATTON. 1790.



No. 11. From All Who Dwell Below, etc. L. M. [48.]

1 From all who dwell below the skies
Let the Creator's praise arise,
Let the Redeemer's name be sung
Through every land, by every tongue.

2 Eternal are Thy mercies, Lord;
Eternal truth attends Thy word;
Thy praise shall sound from shore to shore,
Till suns shall rise and set no more.

3 Your lofty themes, ye mortals, bring;
In songs of praise divinely sing;
The great salvation loud proclaim,
And shout for joy the Saviour's name.

4 In every land begin the song;
To every land the strains belong;
In cheerful sounds all voices raise,
And fill the world with loudest praise.

Isaac Watts.

No. 12. Come Worship at Emmanuel's Feet. L. M. [52.]

1 Come worship at Emmanuel's feet;
Behold in Him what wondrous meet!
Words are too feeble to express
His worth, His glory, or His grace.

2 He is the Head—each member lives
And owns the vital power He gives;
The saints below, and saints above,
Joined by His spirit and His love.

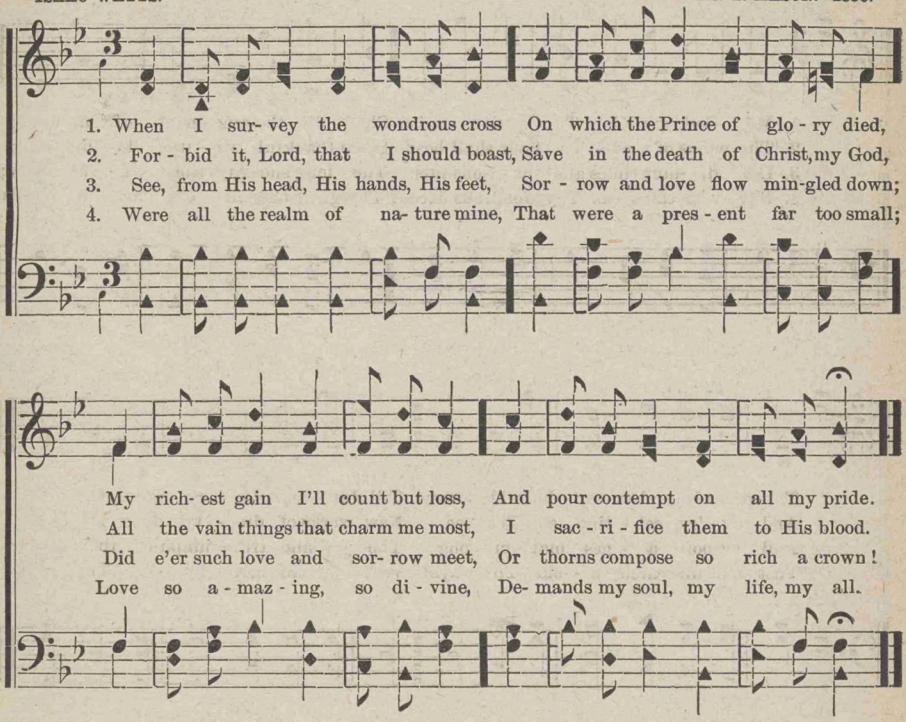
3 He is the Sun of righteousness,
Diffusing light, and joy, and peace;
What healing in His beams appears,
To chase our clouds and dry our tears.

4 Yet faintly to us mortals here
His glory, grace, and worth appears;
His beauties we shall clearly trace
When we behold him face to face.

Isaac Watts.

No. 13. HEBRON. L. M. [315.]

ISAAC WATTS. Dr. L. MASON. 1830.



No. 14. How Pleasant, How Divinely Fair. L. M. [82.]

1 How pleasant, how divinely fair,
O Lord of hosts, Thy dwellings are!
With long desire my spirit faints
To meet th' assemblies of Thy saints.

2 My soul would rest in Thine abode,
My panting heart cries out for God;
My God! my King! why should I be
So far from all my joys and Thee.

3 Blest are the souls who find a place
Within the temple of Thy grace;
There they behold Thy gentler rays,
And seek Thy face, and learn Thy praise.

4 Blest are the men whose hearts are set
To find the way to Zion's gate;
God is their strength, and thro' the road,
They lean upon their Helper, God.

Isaac Watts.

No. 15. Thus far the Lord Hath Led Me On. L. M. [710.]

1 Thus far the Lord hath led me on,
Thus far His power prolongs my days,
And every evening shall make known,
Some fresh memorial of His grace.

2 Much of my time has run to waste,
And I, perhaps am near my home!
But He forgives my follies past,
He gives me strength for days to come.

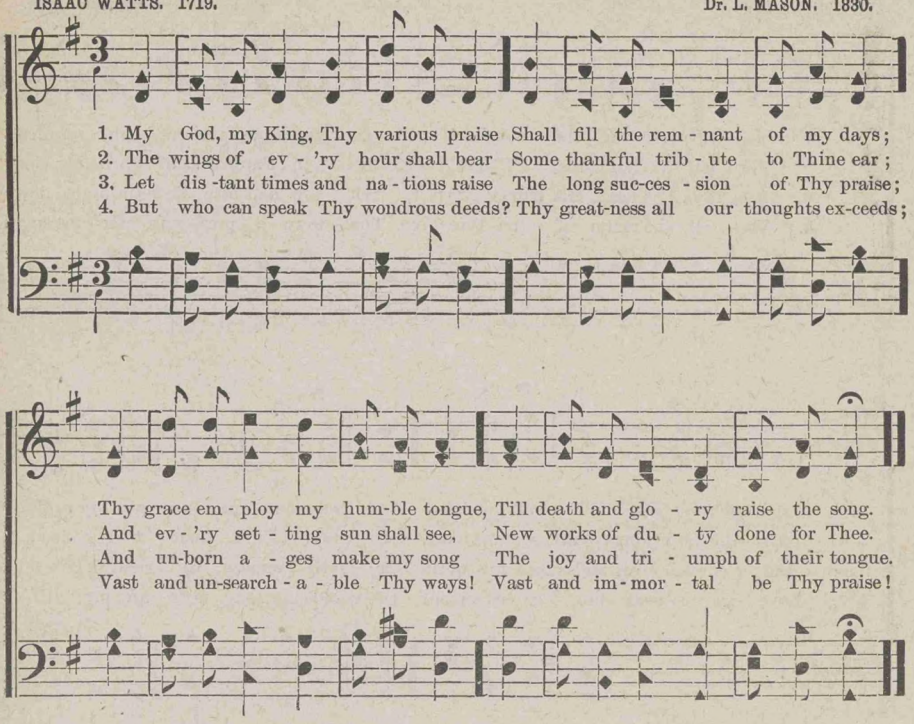
3 I lay my body down to sleep;
Peace is the pillow for my head;
While well-appointed angels keep
Their watchful stations round my bed.

4 Faith in His name forbids my fear:
O may Thy presence ne'er depart;
And in the morning make me hear,
The love and kindness of Thy heart.

Isaac Watts.

No. 16. ROCKINGHAM. L. M. [56.]

ISAAC WATTS. 1719. Dr. L. MASON. 1830.



No. 17. Saviour of Men, we Bless, etc. L. M. [76.]

1 Saviour of men, we bless Thy name,
For Thou art good forever more;
Thy power and grace we would proclaim,
And Thine eternal love adore.

2 Thy glory shall forever stand,
Thy truth remains both firm and sure;
Our souls we venture in Thine hand
And there we know we are secure.

3 Glory to Christ, our faithful Friend;
He is the Lord whom angels fear;
On Him we always would depend,
And in His righteousness appear.

4 We love the Lord our God most high—
His grace demands our noblest song;
All praise to Christ who came to die,
To Him all glory doth belong.

No. 18. Upon the Gospel's Sacred Page. L. M. [154.]

1 Upon the gospel's sacred page,
The gathered beams of ages shine;
And, as it hastens, every age
But makes its brightness more divine.

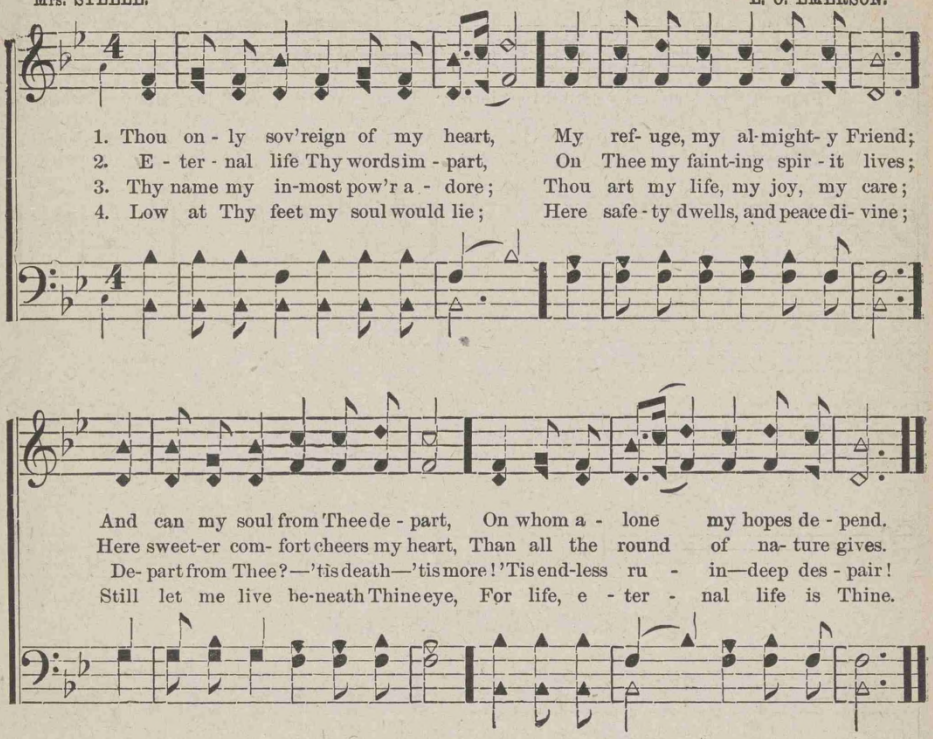
2 On mightier wing, in loftier flight,
From year to year does knowledge soar;
And, as it soars, the gospel light
Adds to its influence more and more.

3 More glorious still as centuries roll,
New regions bless'd, new pow'rs unfurled;
Expanding with the expanding soul,
Its waters shall o'erflow the world.

4 Flow to restore, but not destroy,
As when the cloudless lamp of day
Pours out its floods of light and joy,
And sweeps each ling'ring mist away.

No. 19. SESSIONS. L. M.

MRS. STEELE. L. O. EMERSON.



No. 20. Thy Presence, Gracious God, etc. L. M. [101.]

1 Thy presence, gracious God, afford;
Prepare us to receive Thy word;
Now let Thy voice engage our ear,
And faith be mixed with what we hear.

2 Distracting thoughts and cares remove,
And fix our hearts and hopes above;
With food divine may we be fed,
And satisfied with living bread.

3 To us Thy sacred word apply,
With sovereign power and energy,
And may we, in Thy faith and fear,
Reduce to practice what we hear.

4 Father, in us Thy Son reveal;
Teach us to know and do Thy will;
Thy saving pow'r and love display,
And guide us to the realms of day.

No. 21. God, In The Gospel Of His Son. L. M. [150.]

1 God, in the gospel of His Son,
Makes His eternal counsels known;
'Tis here His richest mercy shines,
And truth is drawn in fairer lines.

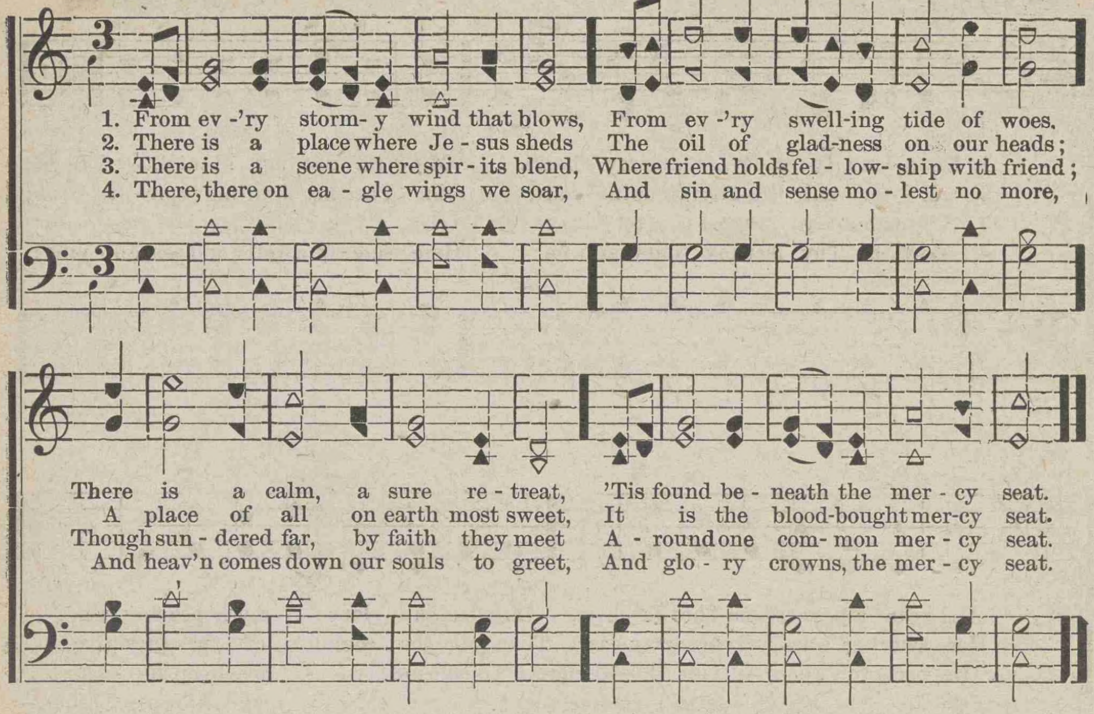
2 Wisdom its dictates here imparts,
To form our minds, to cheer our hearts;
Its influence makes the sinner live;
It bids the drooping saint revive.

3 Our raging passions it controls,
And comfort yields to contrite souls;
It brings a better world in view,
And guides us all our journey through.

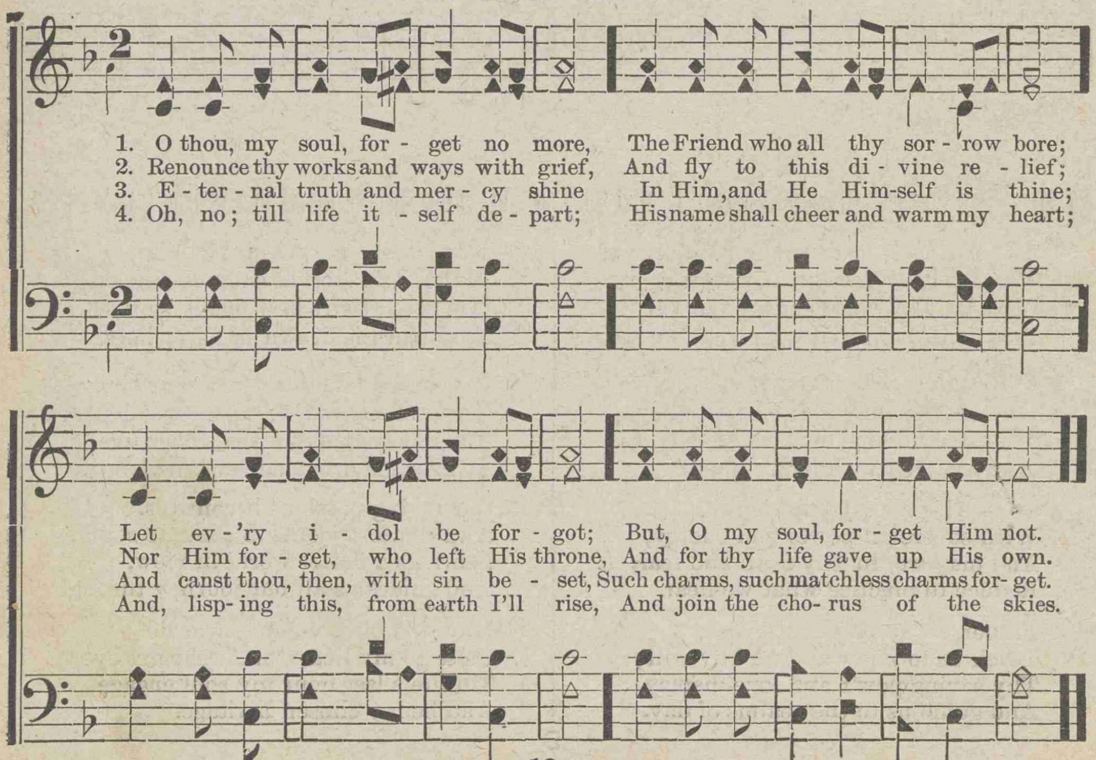
4 May this blest volume ever lie
Close to my heart, and near my eye,
Till life's last hour my soul engage,
And be my chosen heritage.

No. 22. RETREAT. L. M. [530.]

HUGH STOWELL. 1832. Dr. THOS. HASTINGS. 1784-1872.

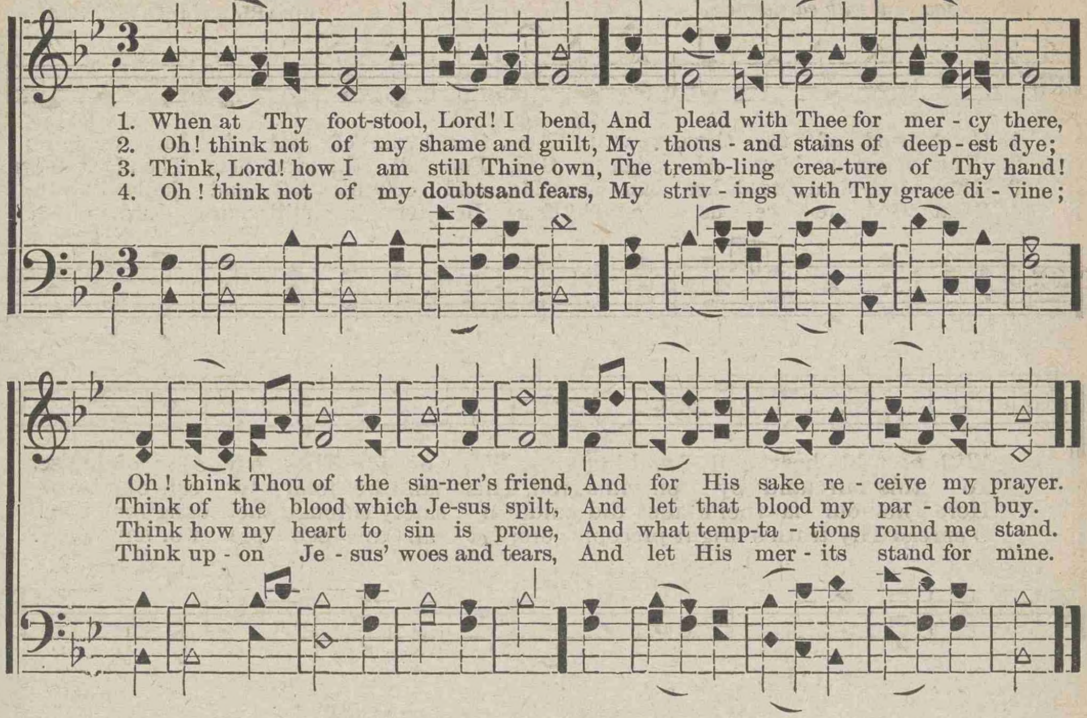


No. 23. HAMBURG. L. M.



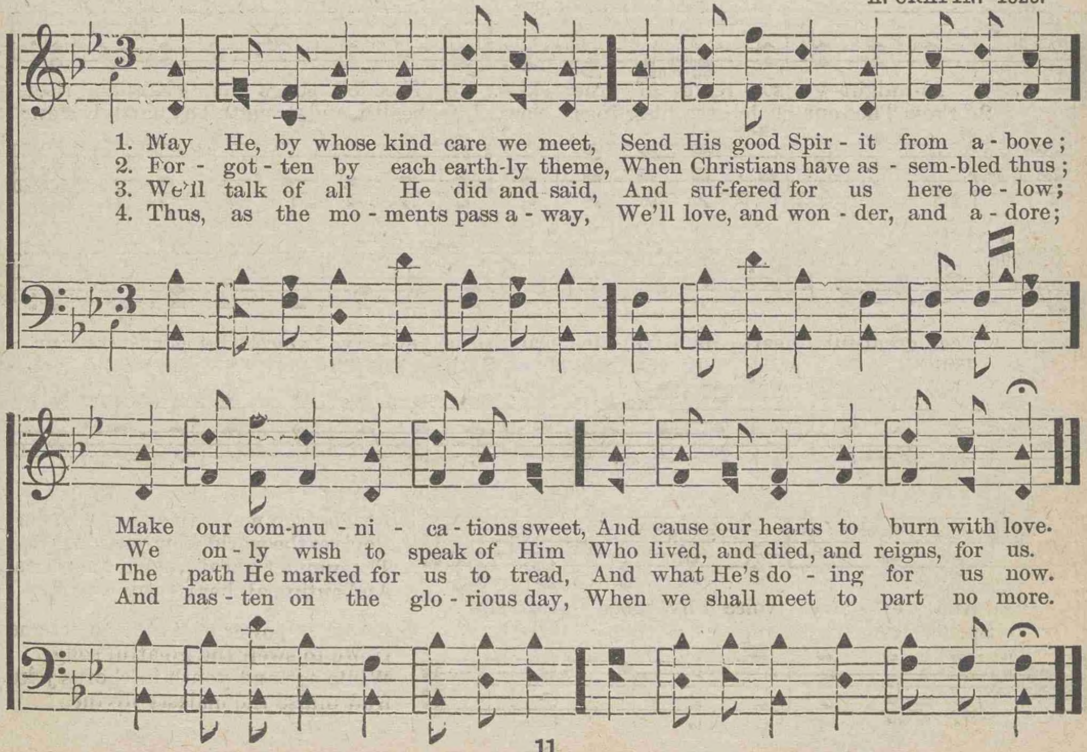
No. 24. ALL SAINTS. L. M.

H. F. LYTE. W. KNAPP. 1698—1768.



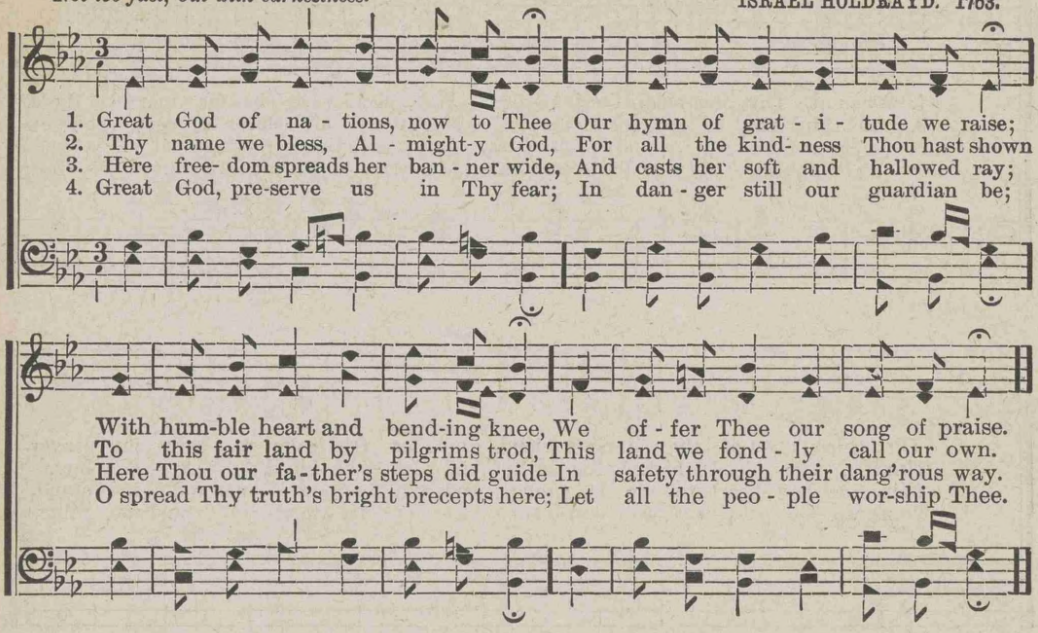
No. 25. FOREST. L. M.

A. CHAPIN. 1823.



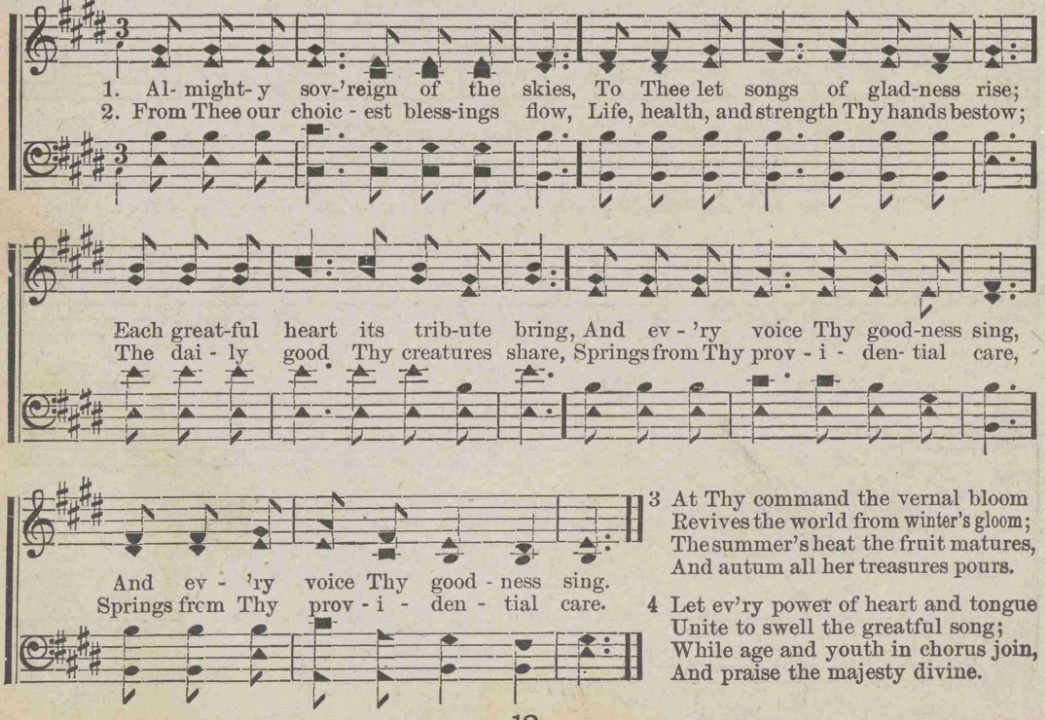
No. 26. WELLS. L. M. [760.]

Not too fast, but with earnestness. ISRAEL HOLDRAYD. 1763.



No. 27. BACA. L. M. [762.]

ISAAC WATTS. WM. B. BRADBURY.

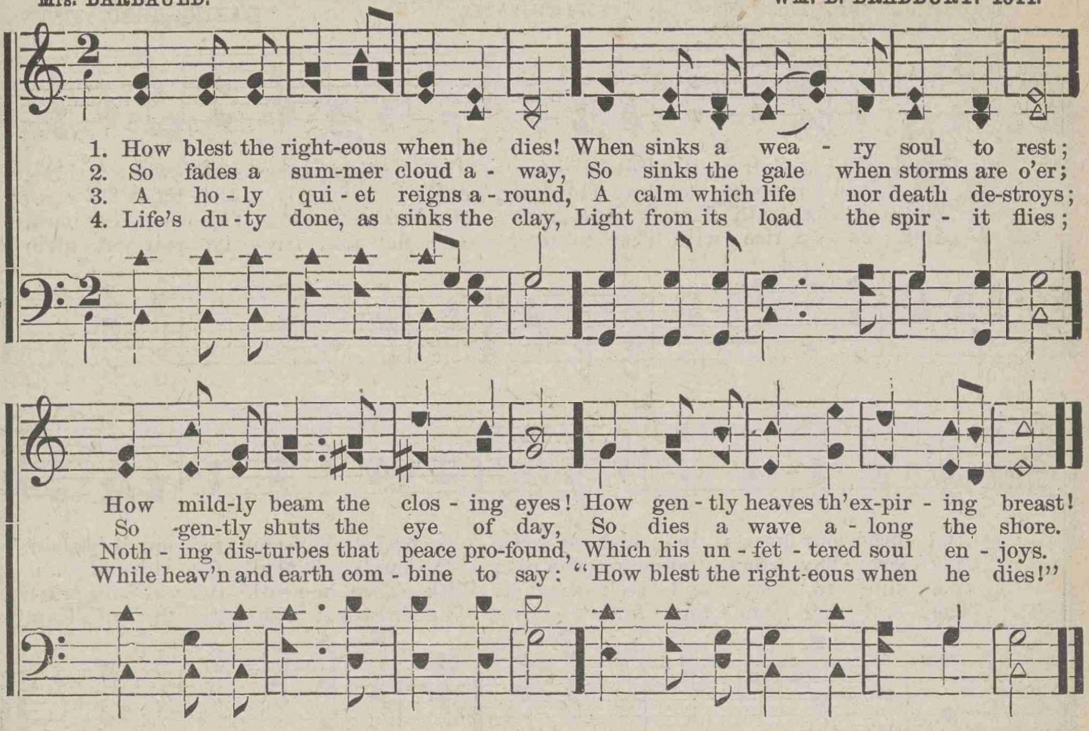


3 At Thy command the vernal bloom
Revives the world from winter's gloom;
The summer's heat the fruit matures,
And autum all her treasures pours.

4 Let ev'ry power of heart and tongue
Unite to swell the greatful song;
While age and youth in chorus join,
And praise the majesty divine.

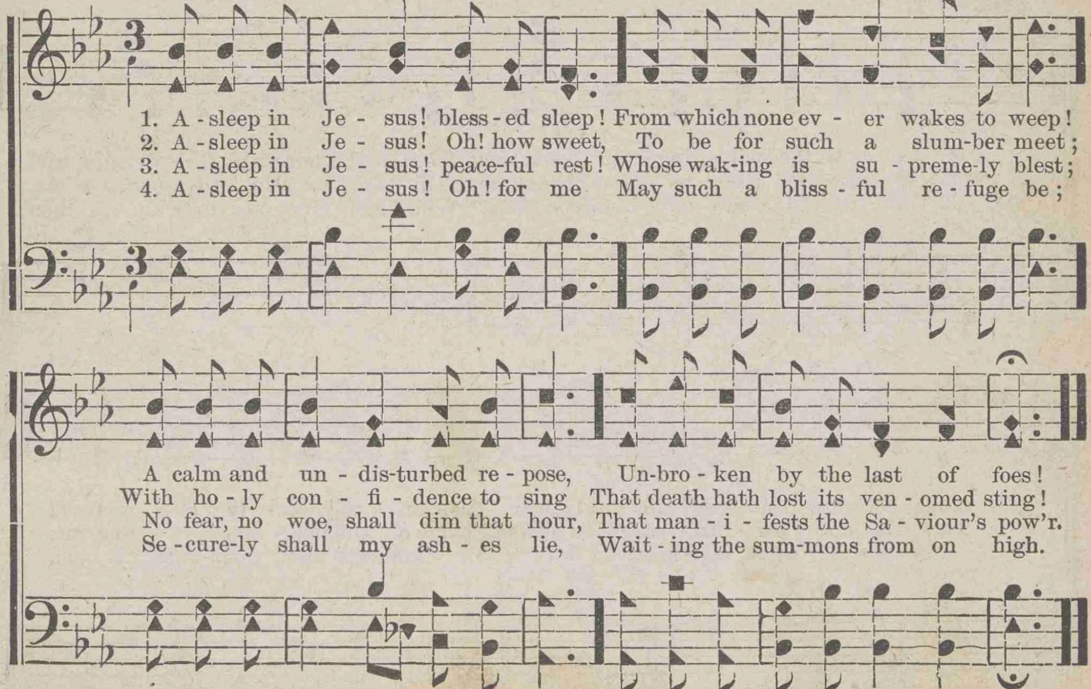
No. 28. ZEPHYR. L. M. [573.]

Mrs. BARBAULD. WM. B. BRADBURY. 1844.



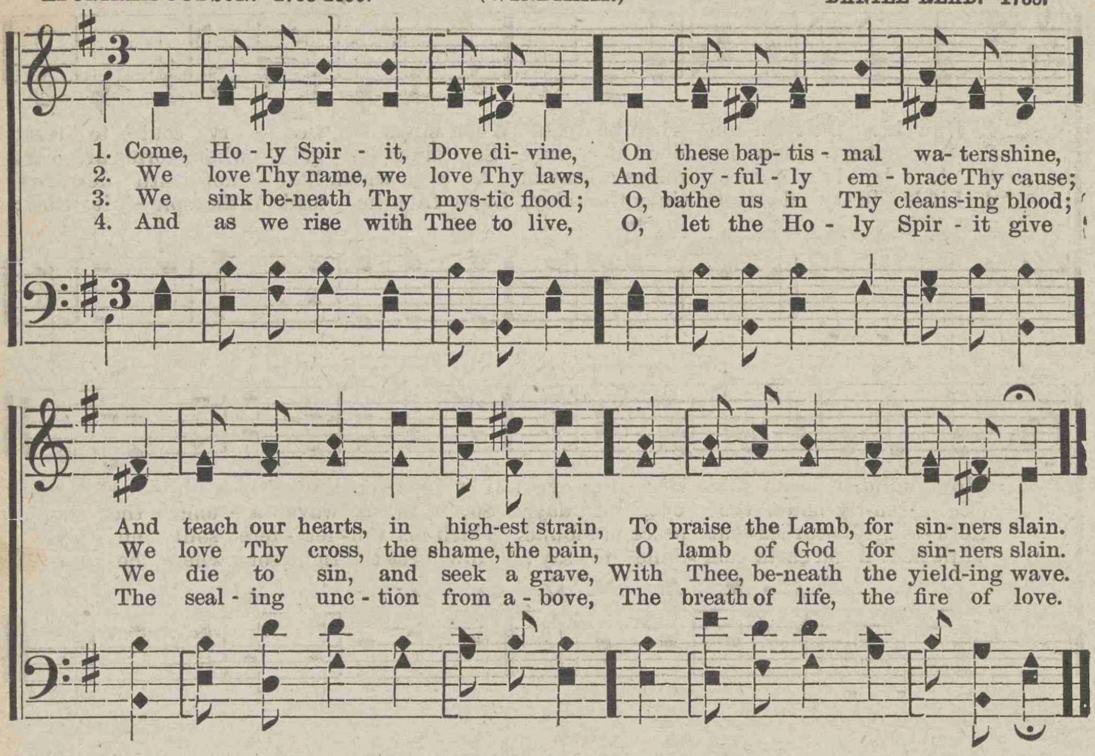
No. 29. REST. L. M. [598.]

Mrs. MARGARET McKAY. 1832. W. B. BRADBURY. 1844.



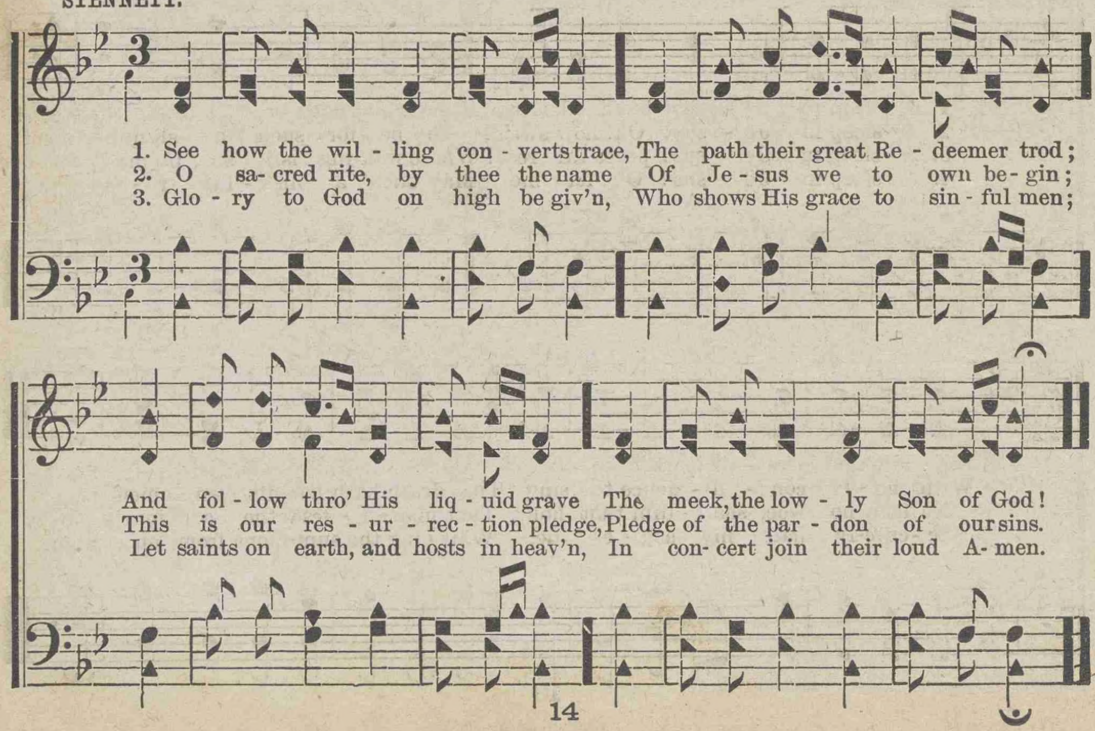
No. 30. COME, HOLY SPIRIT, DOVE DIVINE. L. M. [288.]

ADONIRAM JUDSON. 1788-1850. (WINDHAM.) DANIEL READ. 1785.



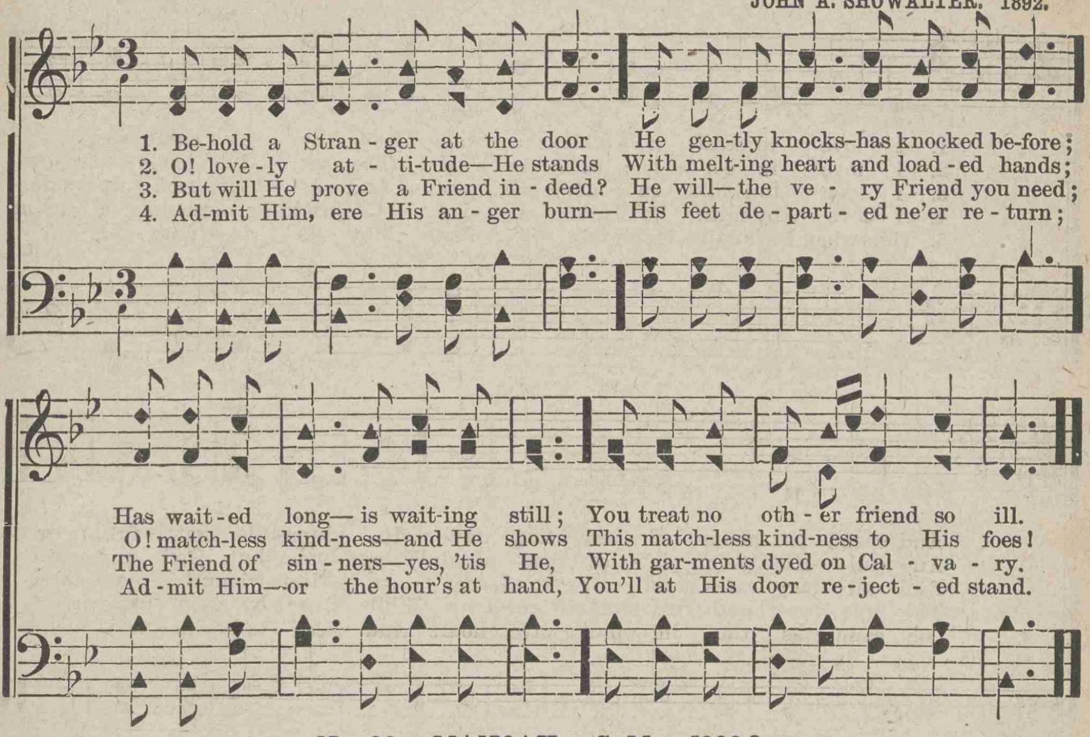
No. 31. DEVOTION. L. M. [292.]

STENNETT.



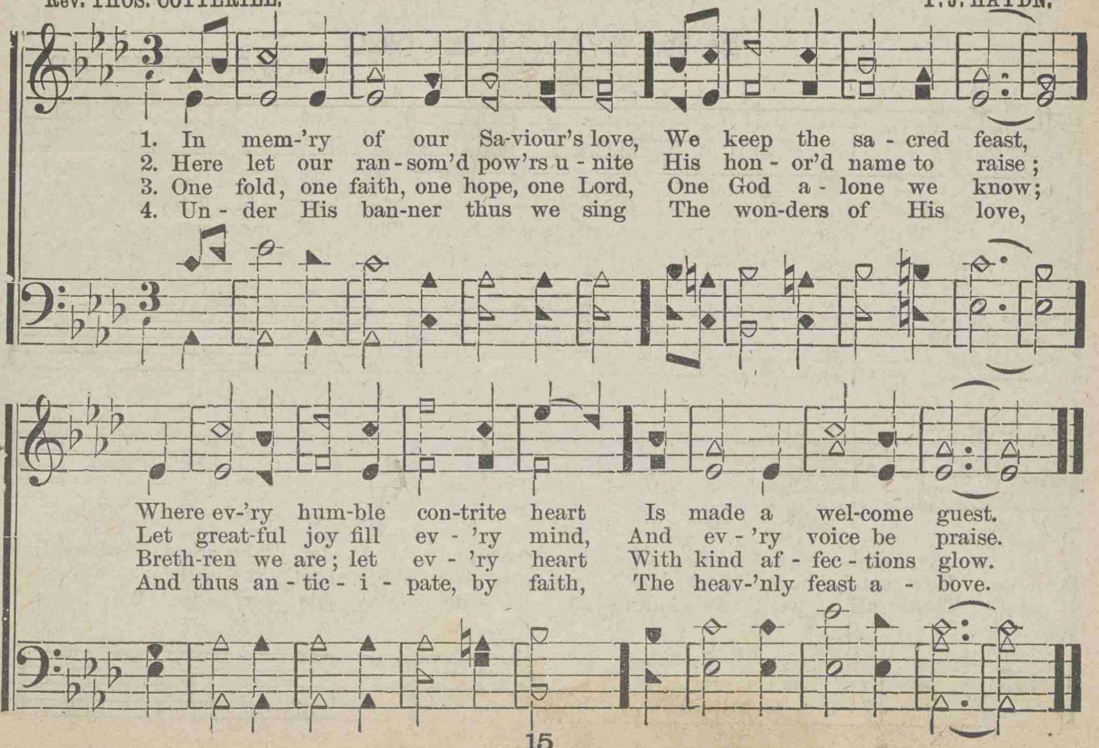
No. 32. BEHOLD A STRANGER AT THE DOOR. L. M. [345.]

JOHN A. SHOWALTER, 1892.



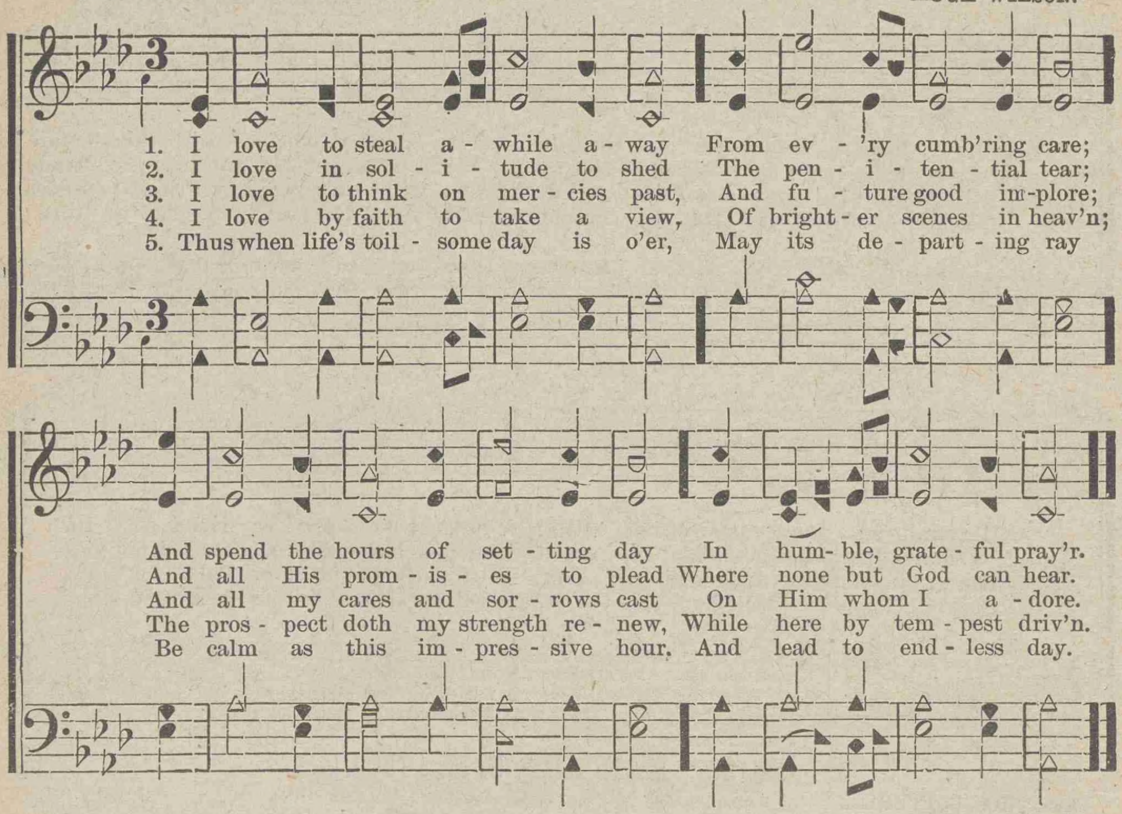
No. 33. MANOAH. C. M. [302.]

Rev. THOS. COTTERILL. F. J. HAYDN.



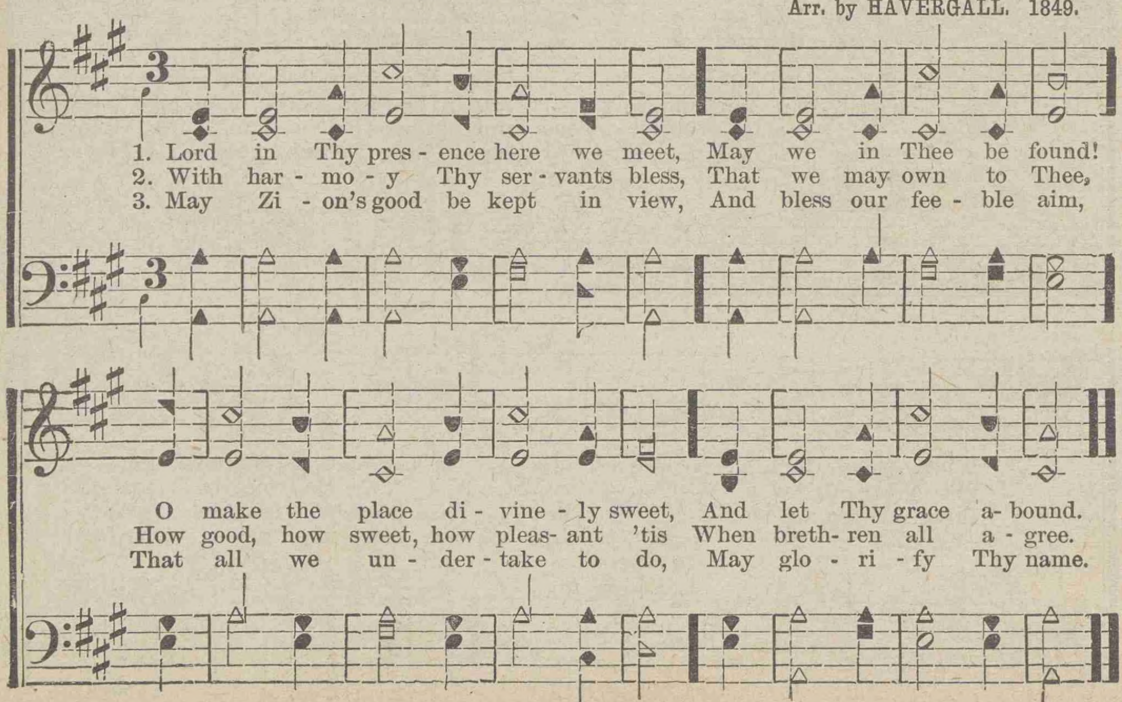
No. 34. AVON. C. M. [124.]

HUGH WILSON.



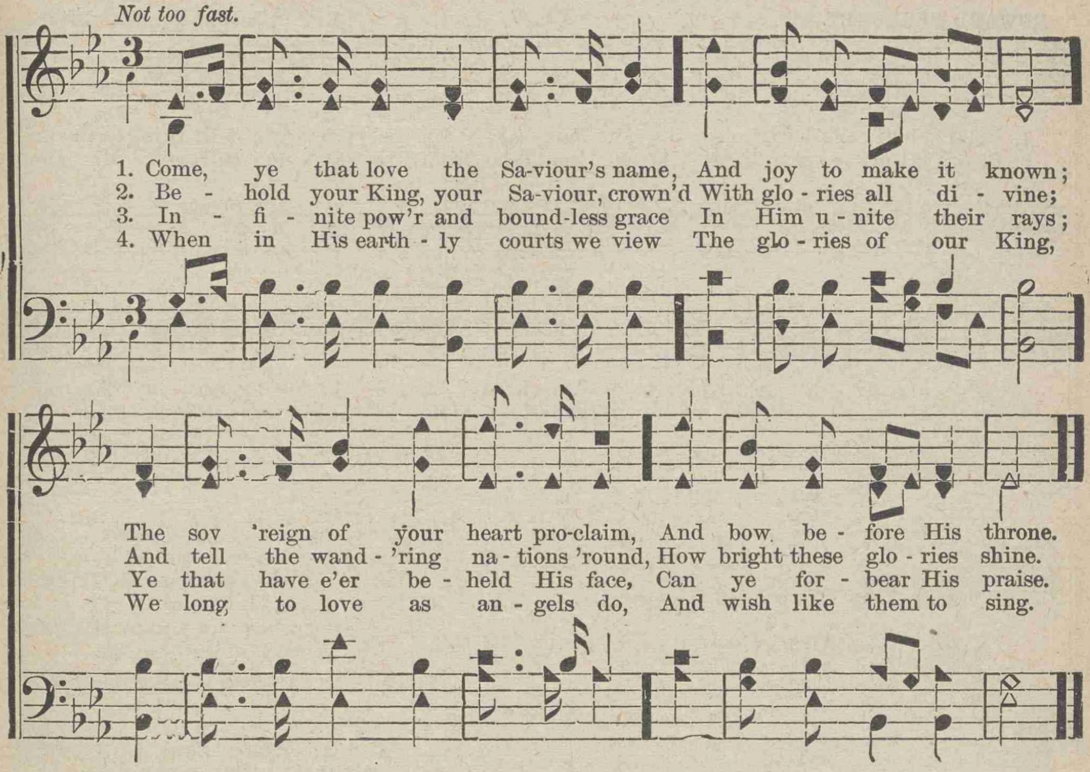
No. 35. EVAN. C. M. [282.]

Arr. by HAVERGALL. 1849.

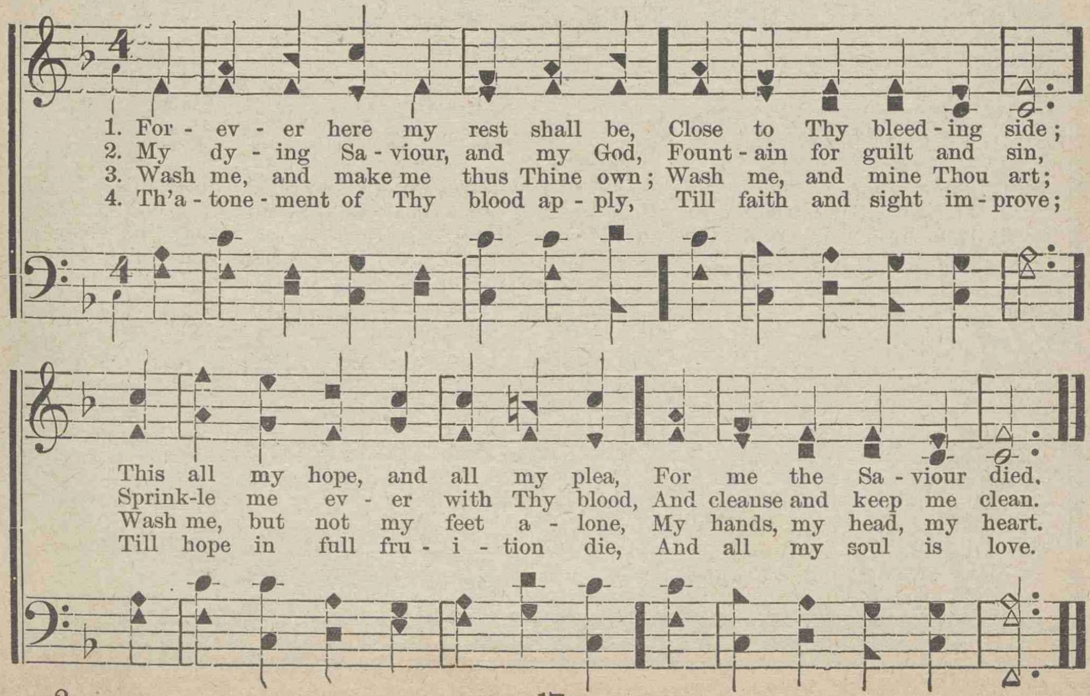


No. 36. EDWARDS. C. M.

Not too fast.

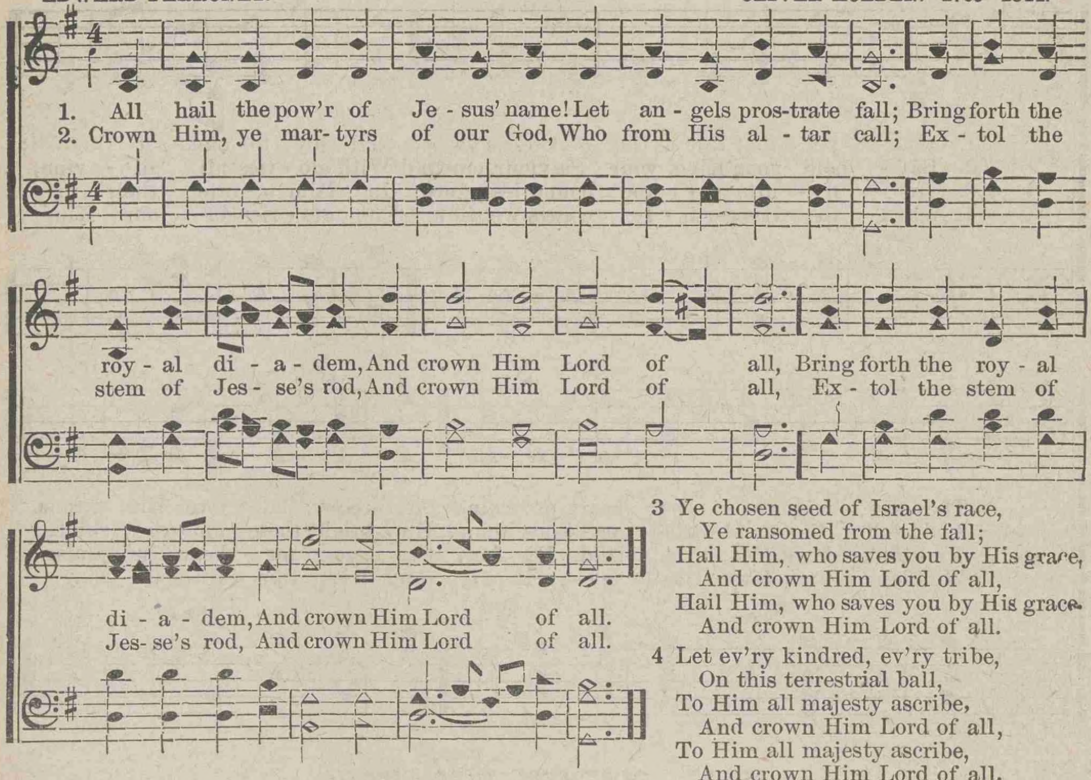


No. 37. DUNDEE. C. M. [296.]



No. 38. CORONATION. C. M. [318.]

EDWARD PERRONET. OLIVER HOLDEN. 1765—1844.

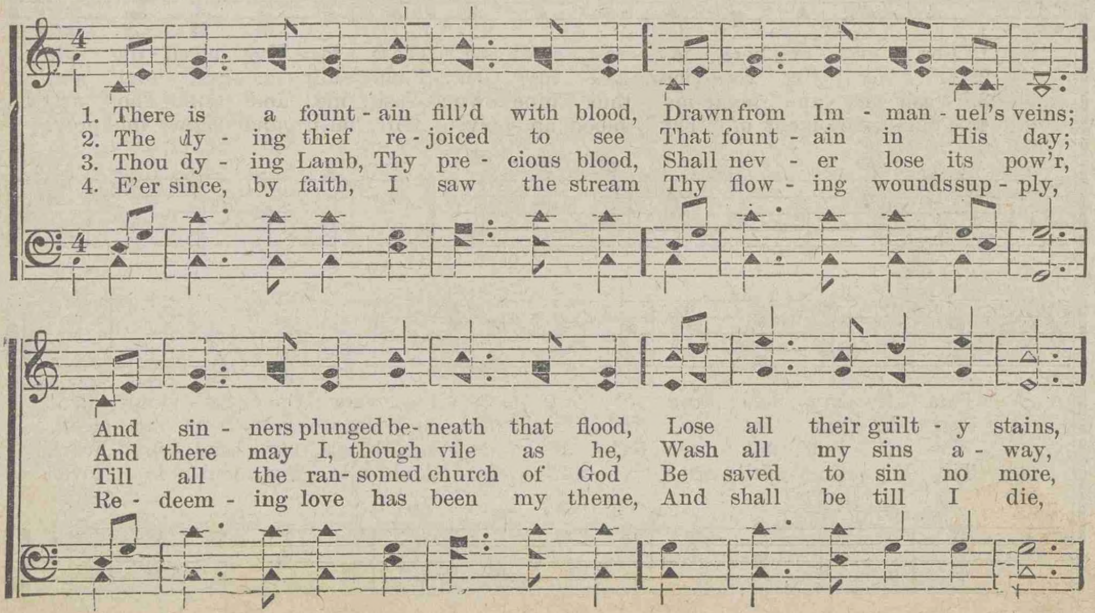


3 Ye chosen seed of Israel's race,
Ye ransomed from the fall;
Hail Him, who saves you by His grace,
And crown Him Lord of all,
Hail Him, who saves you by His grace.
And crown Him Lord of all.

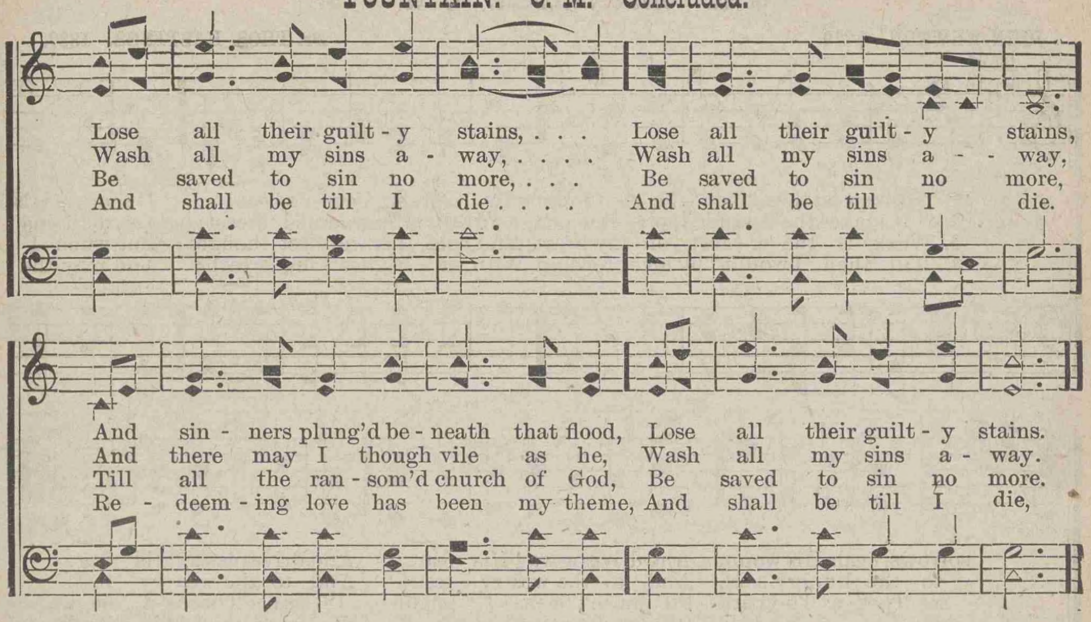
4 Let ev'ry kindred, ev'ry tribe,
On this terrestrial ball,
To Him all majesty ascribe,
And crown Him Lord of all,
To Him all majesty ascribe,
And crown Him Lord of all.

No. 39. FOUNTAIN. C. M. [378.]

WM. COWPER. 1779. Author Unknown.

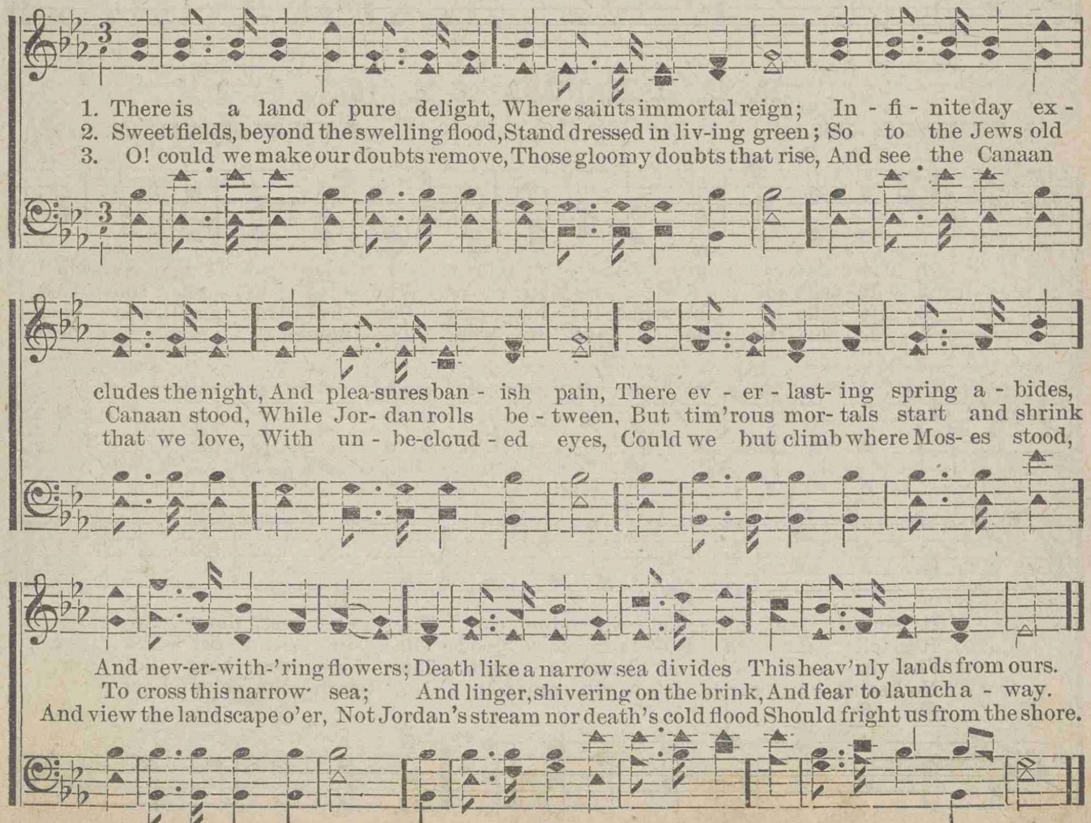


FOUNTAIN. C. M. Concluded.



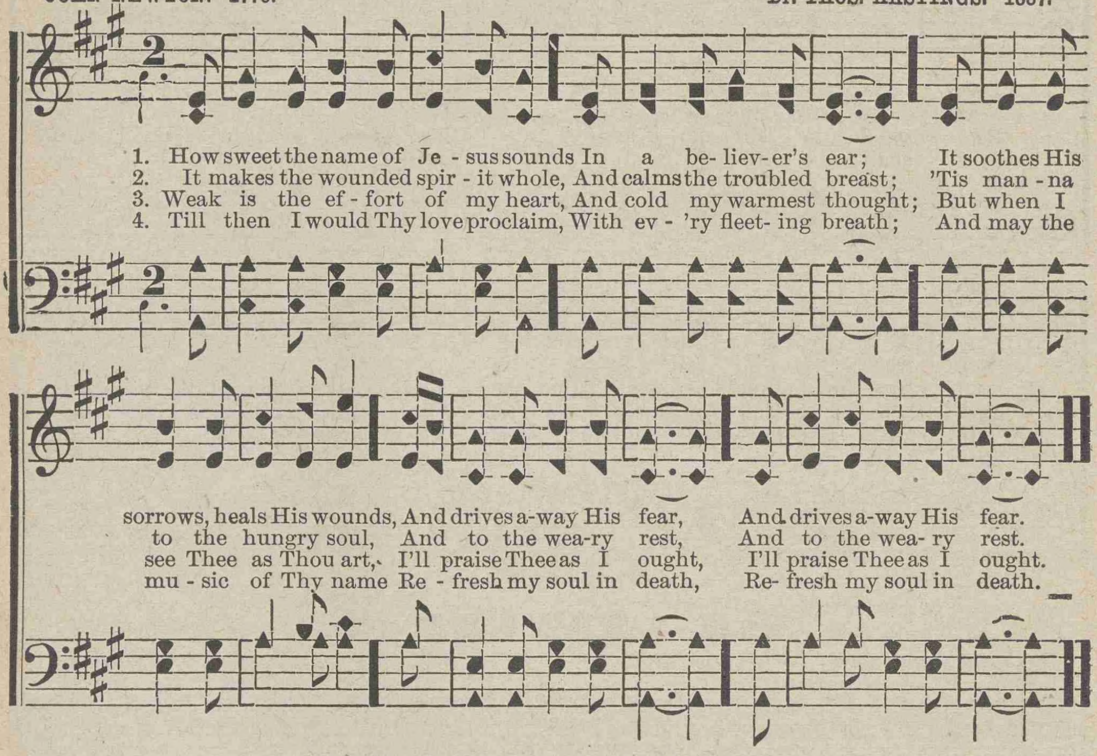
No. 40. VARINA. C. M. D. [668.]

ISAAC WATTS. 1707. Arr. by Dr. G. F. ROOT. 1849.



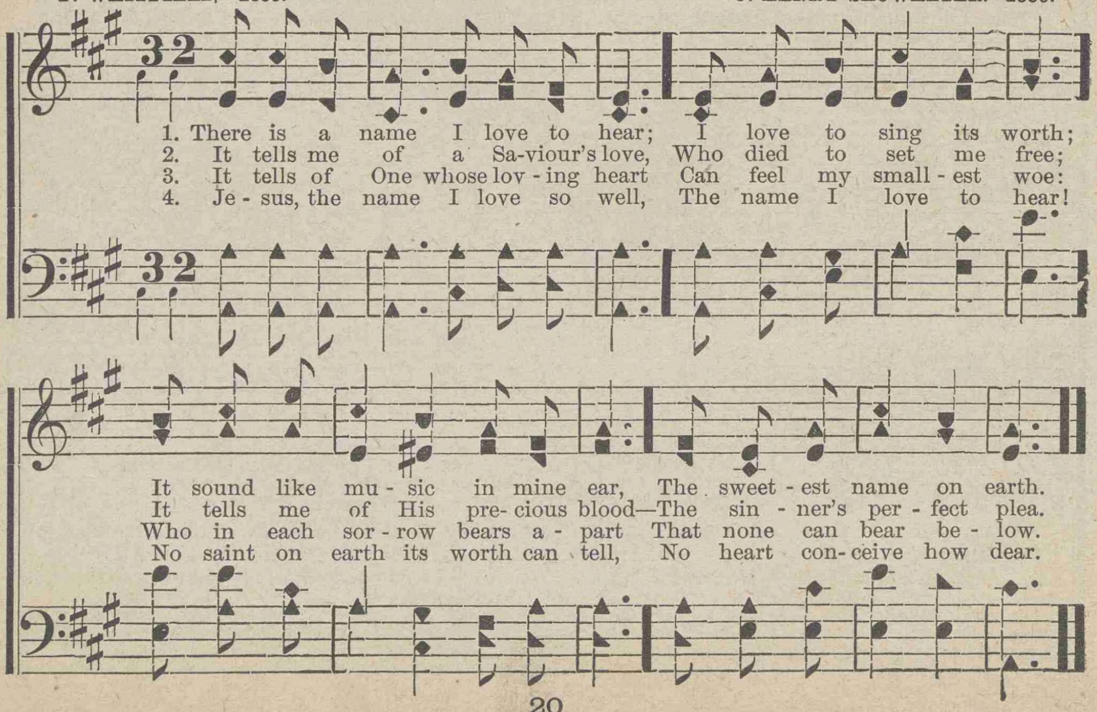
No. 41. ORTONVILLE. C. M. [167.]

JOHN NEWTON. 1779. Dr. THOS. HASTINGS. 1837.



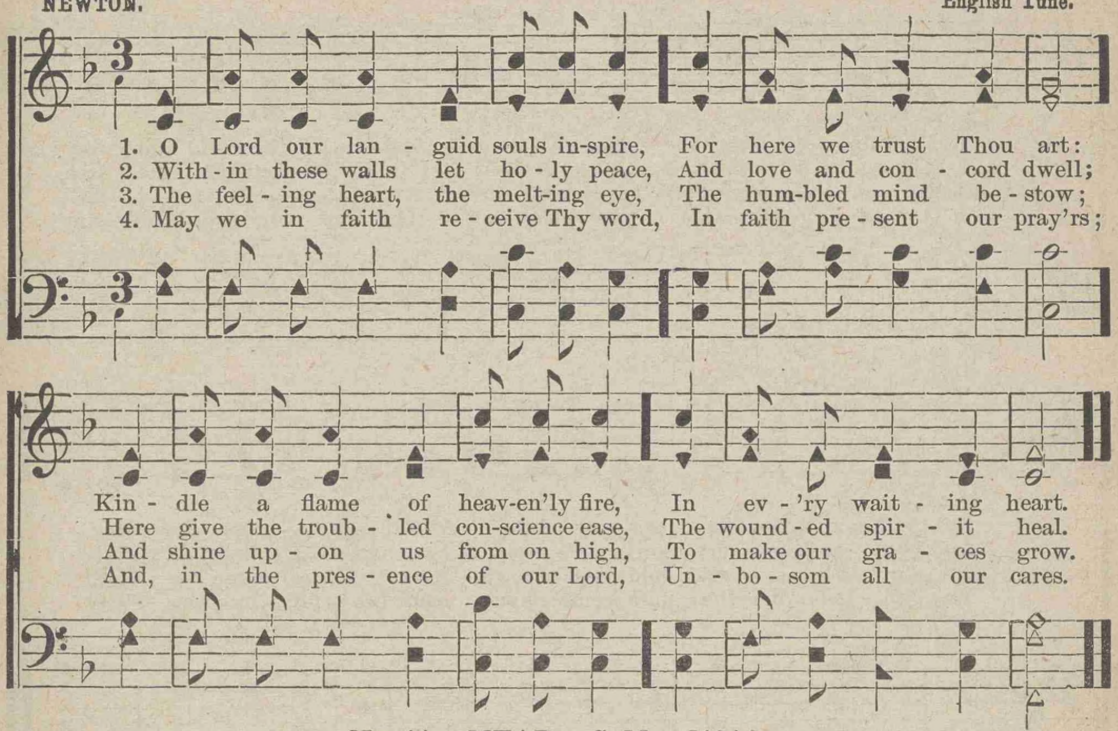
No. 42. IMMANUEL. C. M. [67.]

F. WHITFIELD, 1859. J. HENRY SHOWALTER. 1889.



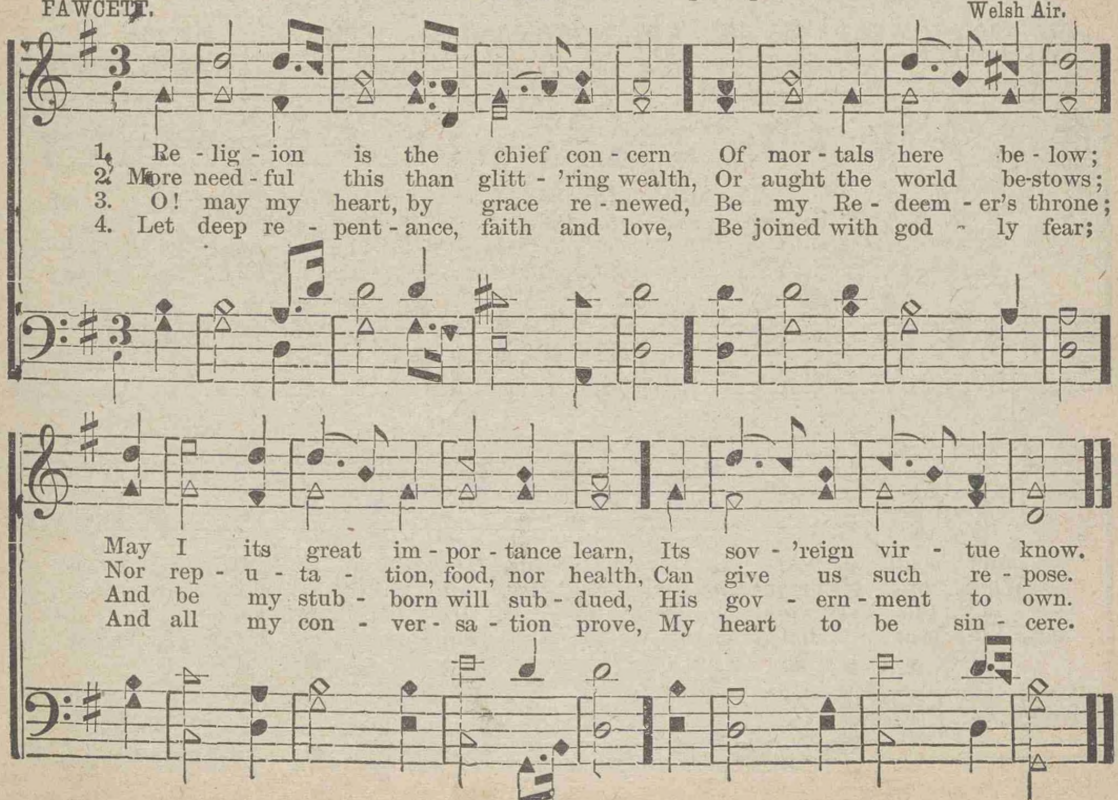
No. 43. MARLOW. C. M. [96.]

NEWTON. English Tune.



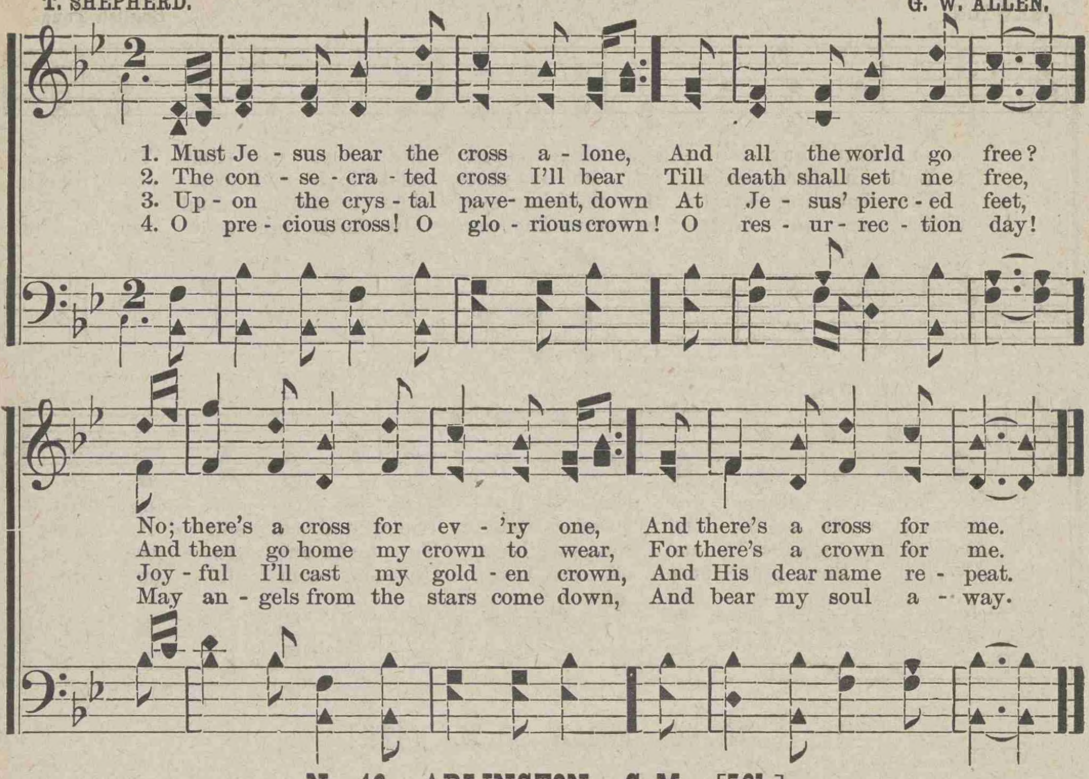
No. 44. MEAR. C. M. [424.]

FAWCETT. Welsh Air.



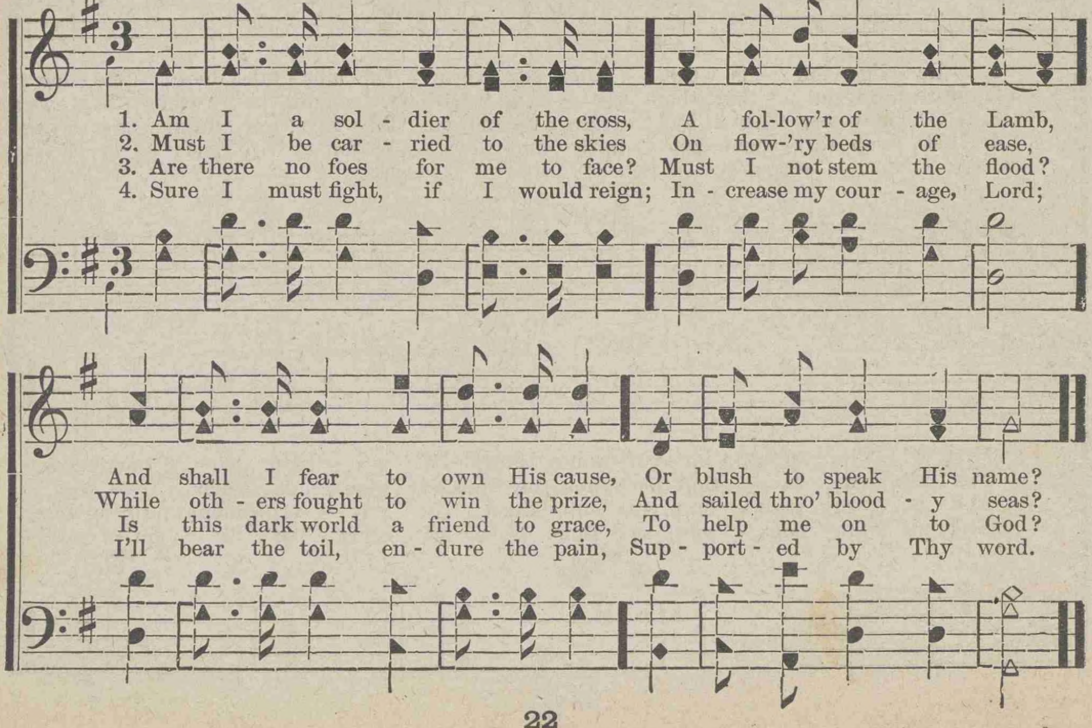
No. 45. MAITLAND. C. M.

T. SHEPHERD. G. W. ALLEN.



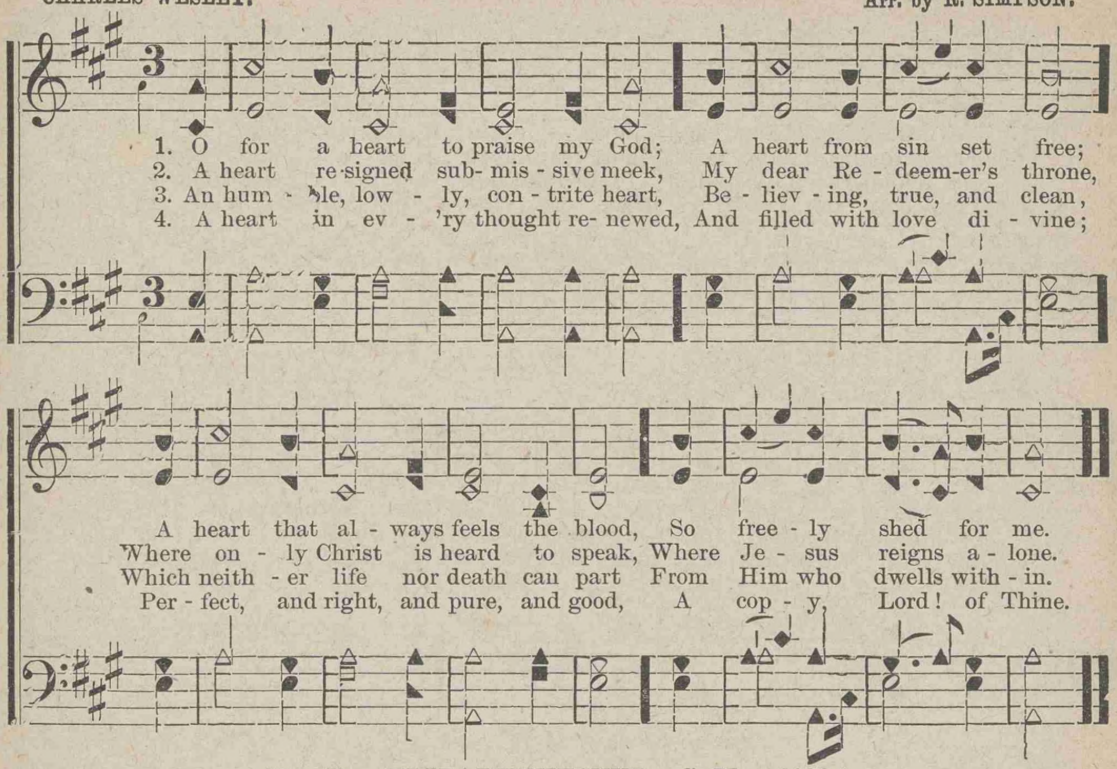
No. 46. ARLINGTON. C. M. [561.]

ISAAC WATTS. Dr. T. A. ARNE. 1710-78.



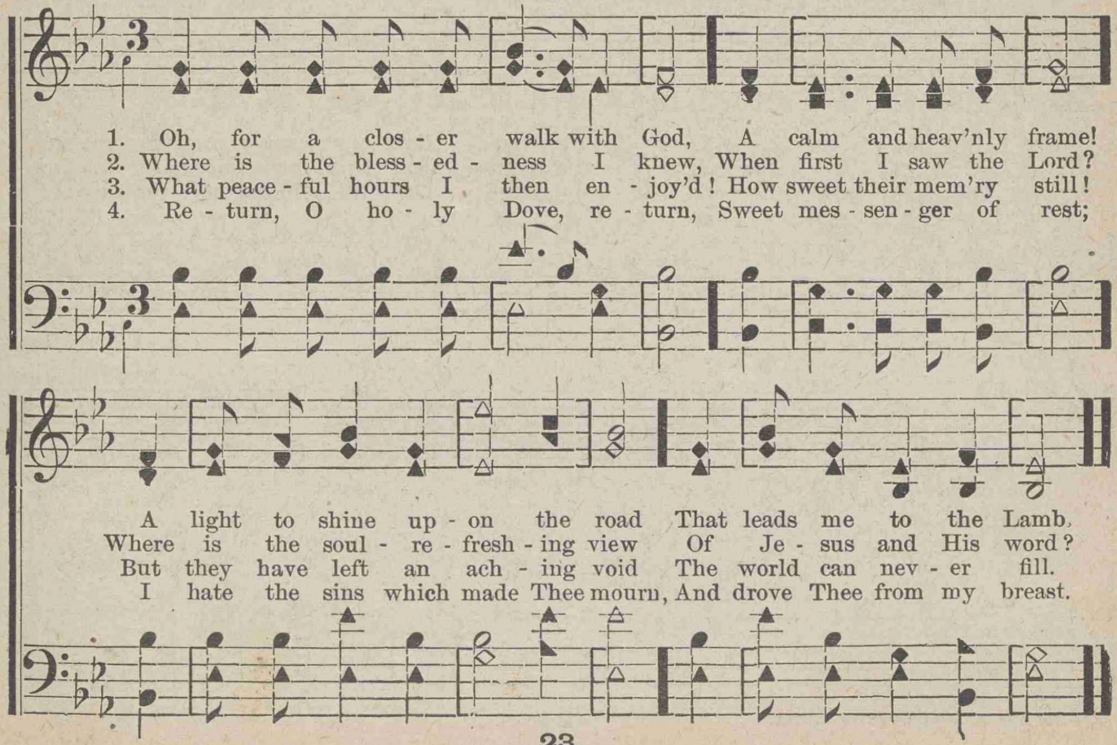
No. 47. BALERMA. C. M. [428.]

CHARLES WESLEY. Arr. by R. SIMPSON.



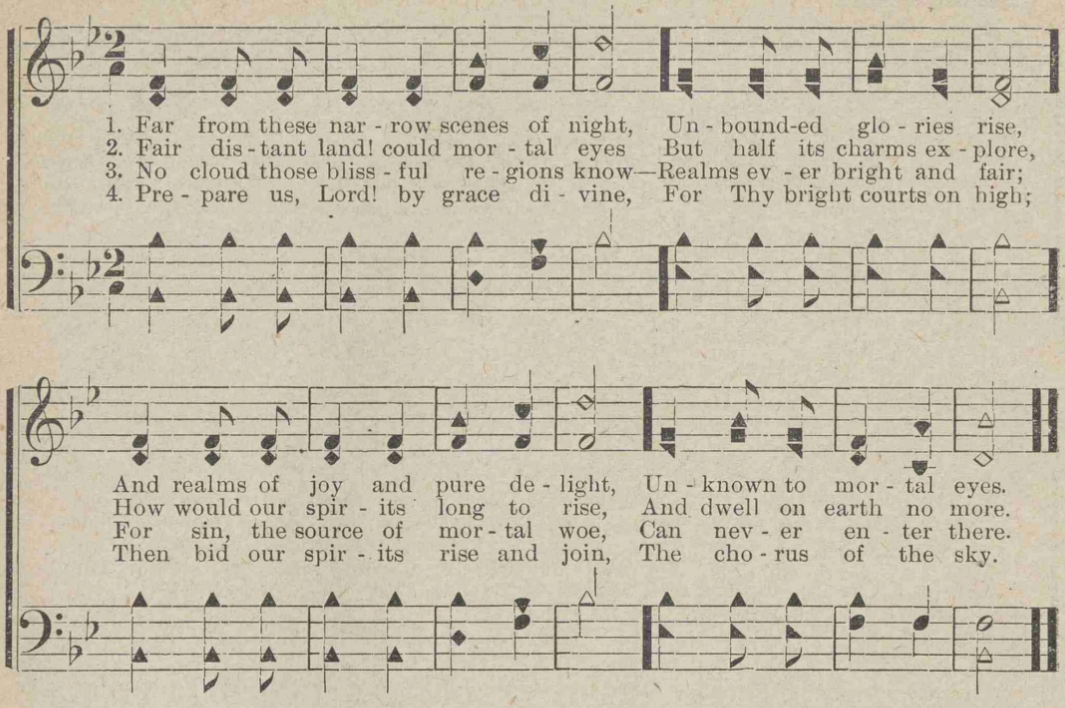
No. 48. ELIZABETHTOWN. C. M. [432.]

WM. COWPER. 1779. GEO. KINGSLEY. 1838.



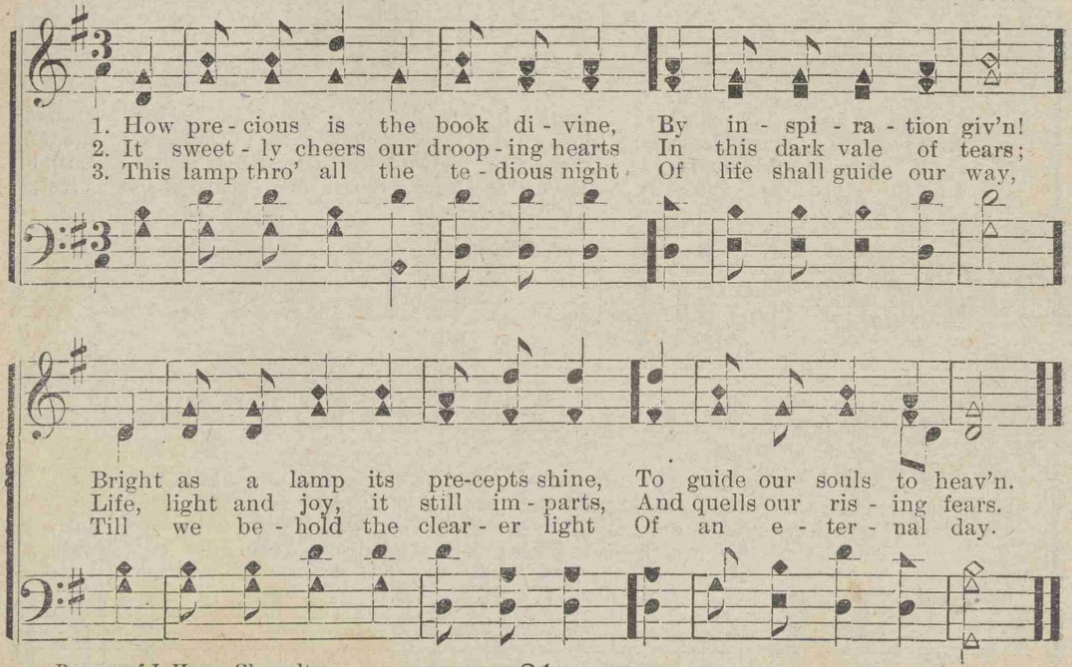
No. 49. ASHVILLE. C. M. [576.]

Mrs. Steele. Dr. Everett.



No. 50. HOW PRECIOUS IS THE BOOK. C. M.

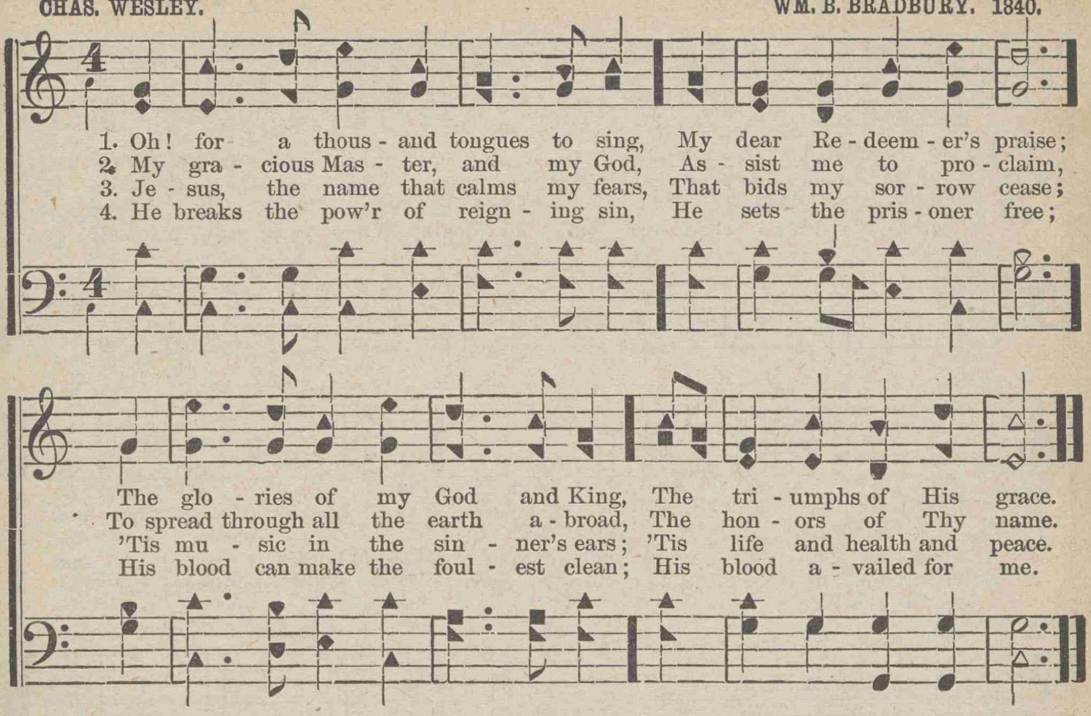
J. Fawcett. D. D. Jones. 1897.



By per. of J. Henry Showalter.

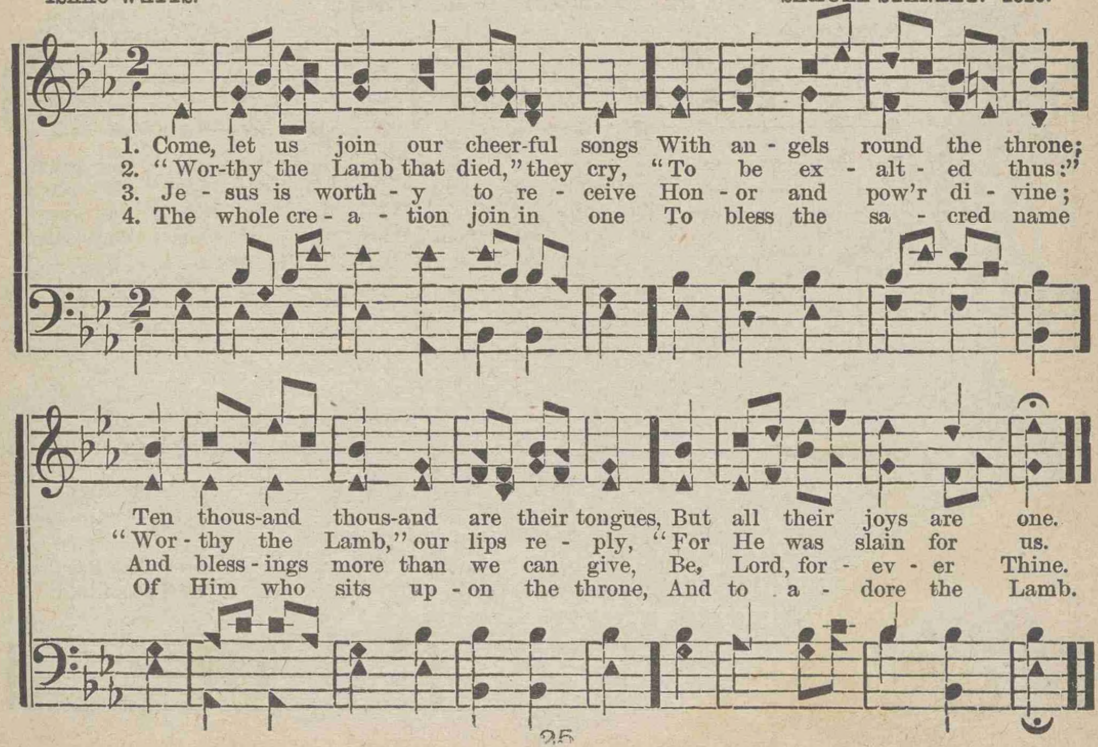
No. 51. BROWN. C. M. [70.]

CHAS. WESLEY. WM. B. BRADBURY. 1840.



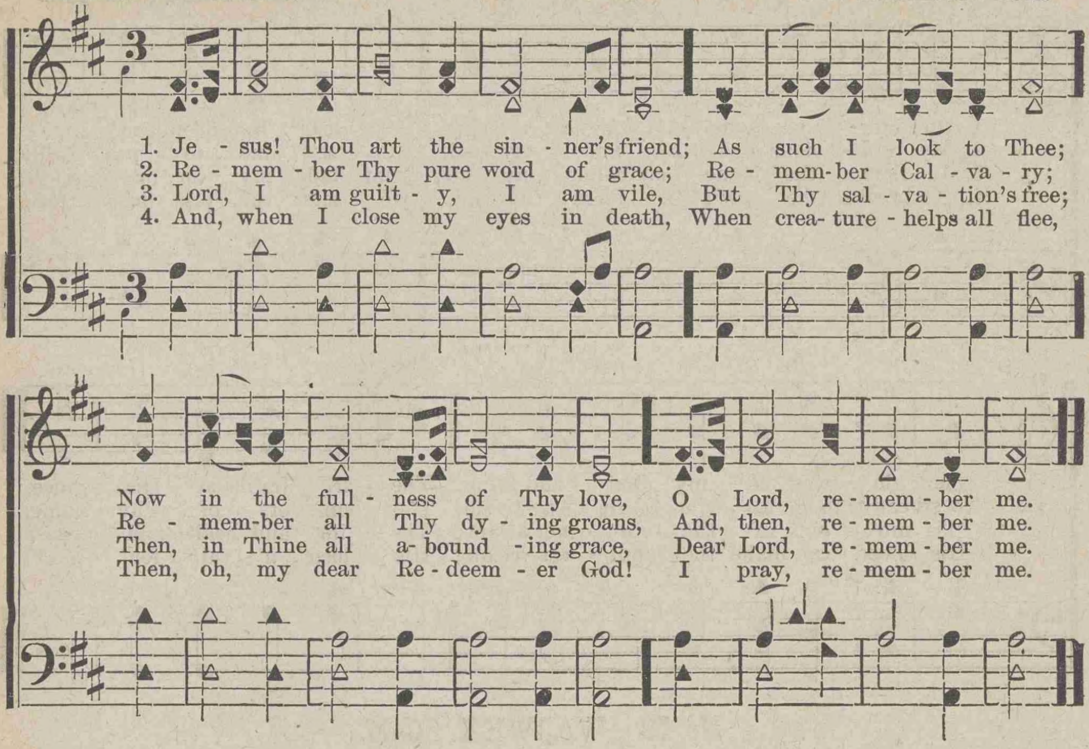
No. 52. WARWICK. C. M.

ISAAC WATTS. SAMUEL STANLEY. 1810.



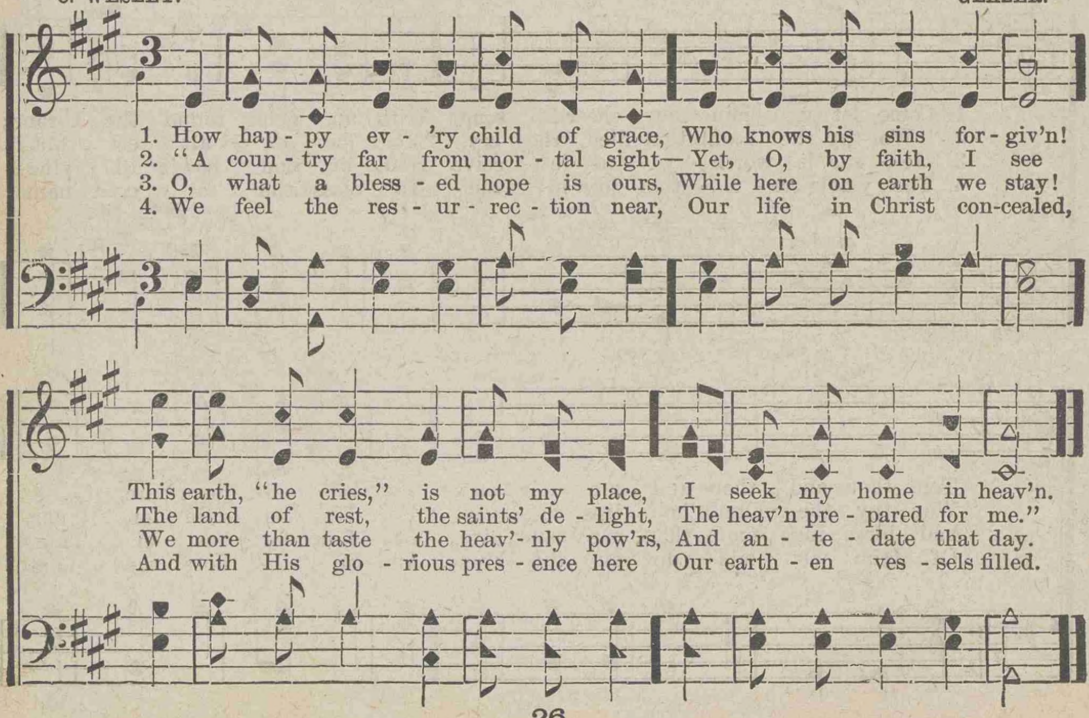
No. 53. SILOAM. C. M. [187.]

RICHARD BURNHAM. 1783. I. B. WOODBURY. 1842.



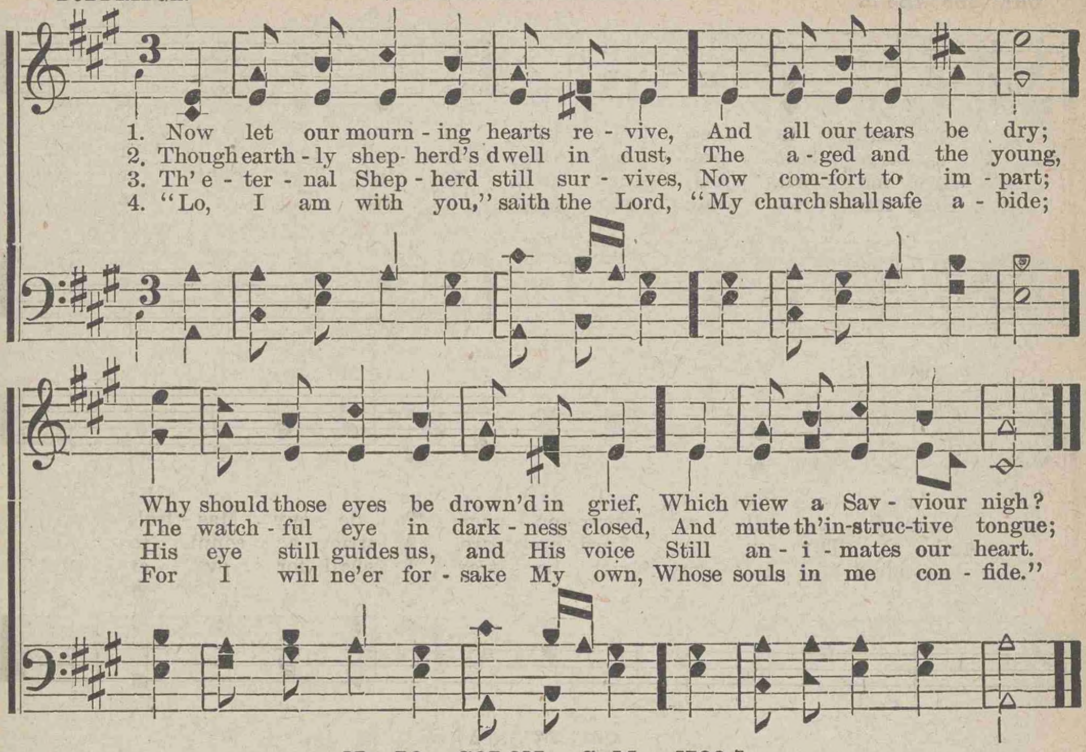
No. 54. AZMON. C. M. [489.]

C. WESLEY. GLAZER.



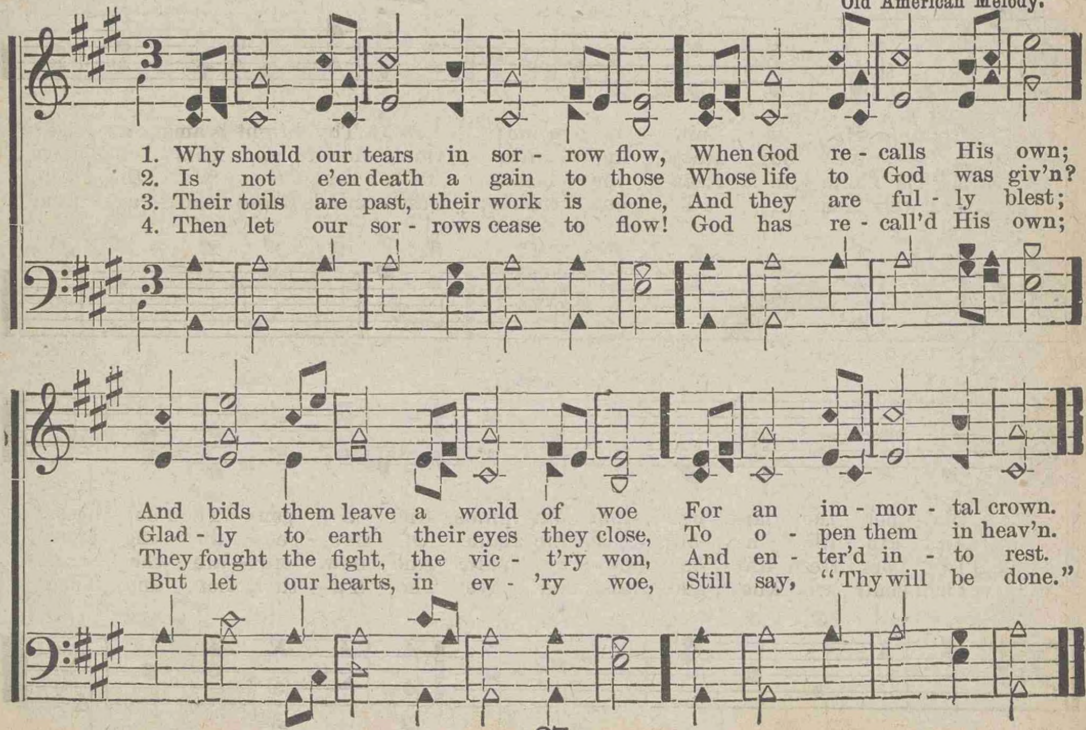
No. 55. CHELMSFORD. C. M.

DODDRIDGE. (On the Death of a Minister.) A. CHAPIN. 1823.



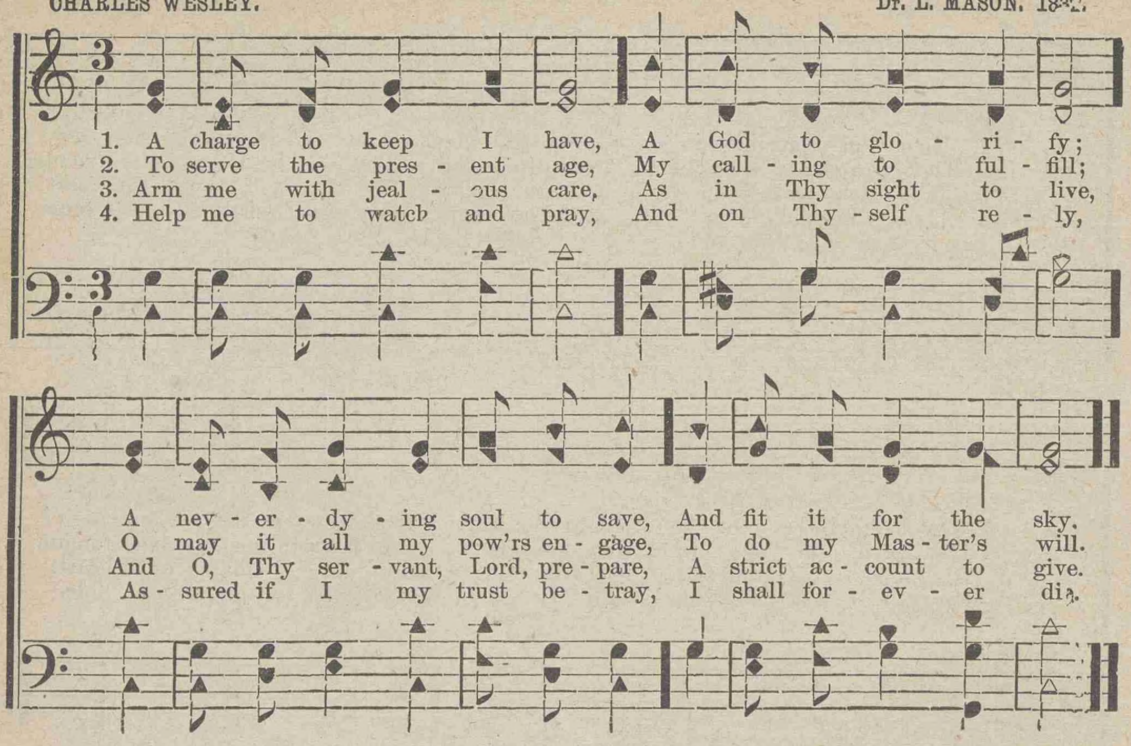
No. 56. SOLON. C. M. [599.]

Old American Melody.

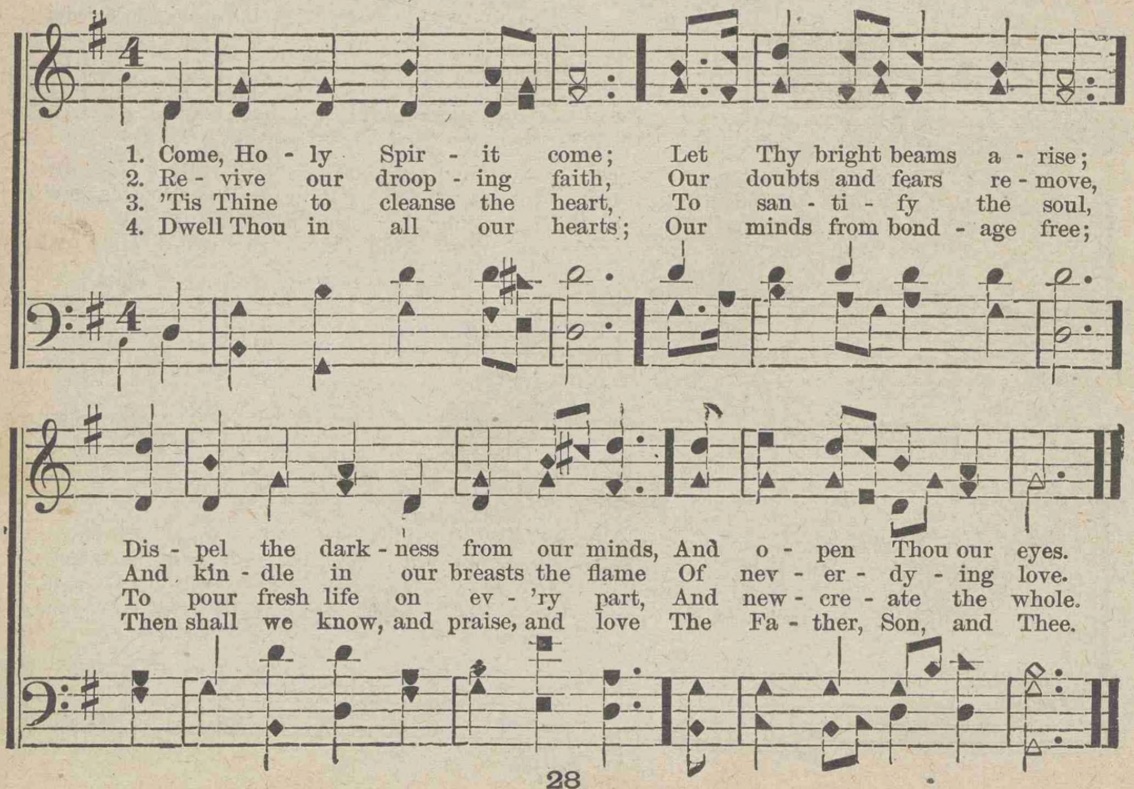


No. 57. BOYLSTON. S. M. [500.]

CHARLES WESLEY. Dr. L. MASON. 1832.

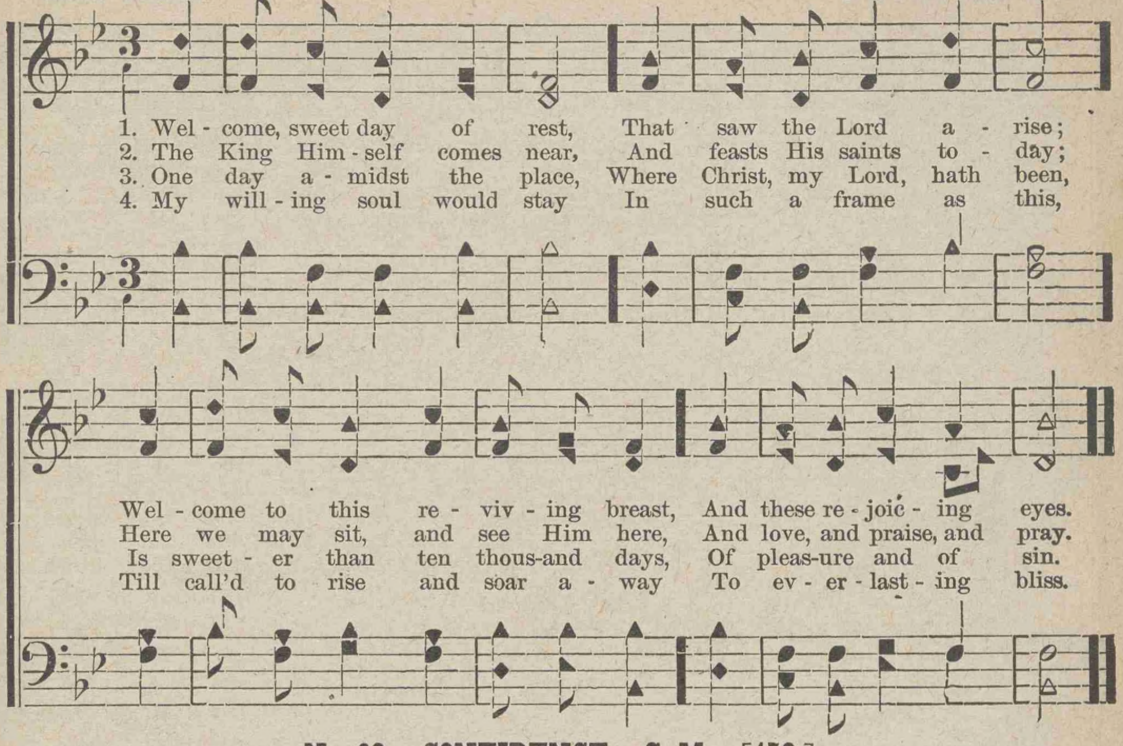


No. 58. ST. THOMAS. S. M.



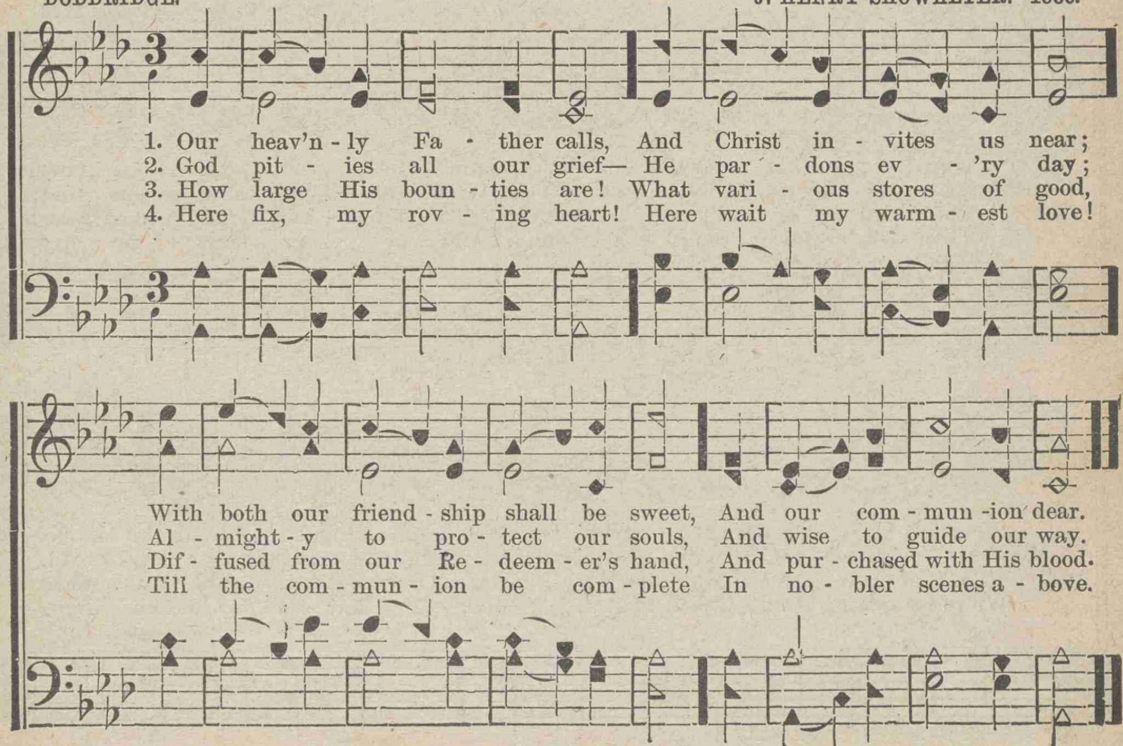
No. 59. STATE STREET. S. M. [137.]

ISAAC WATTS. J. C. WOODMAN. 1844.



No. 60. CONFIDENCE. S. M. [450.]

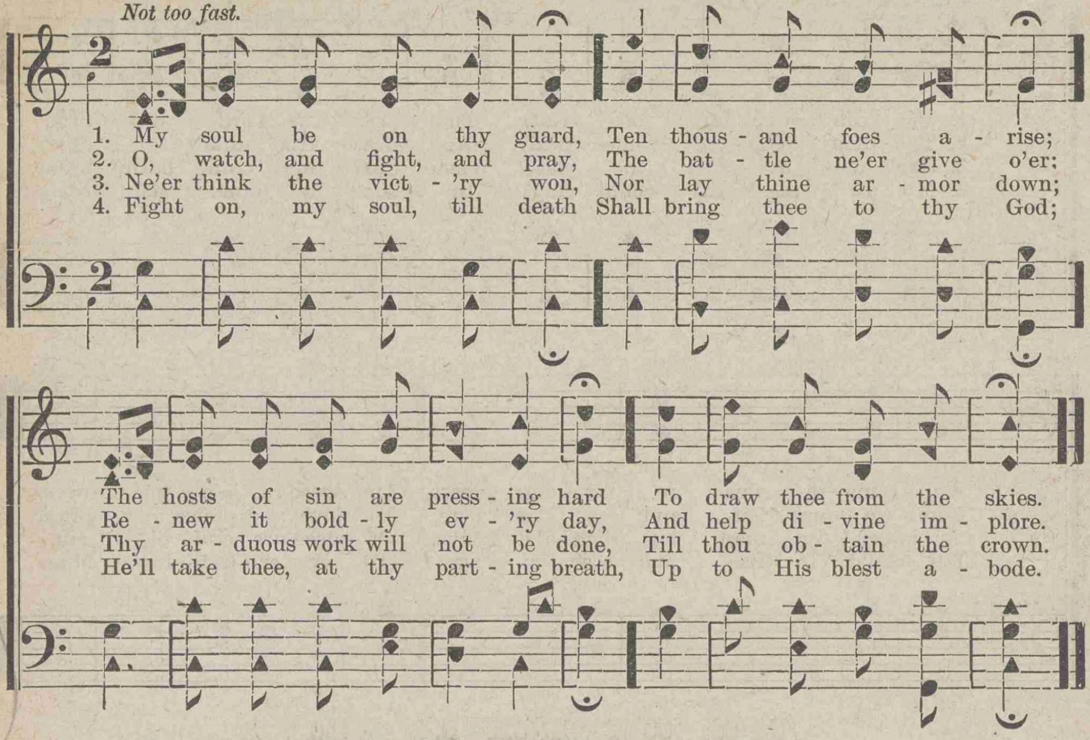
DODDRIDGE. J. HENRY SHOWALTER. 1886.



No. 61. LABAN. S. M. [563.]

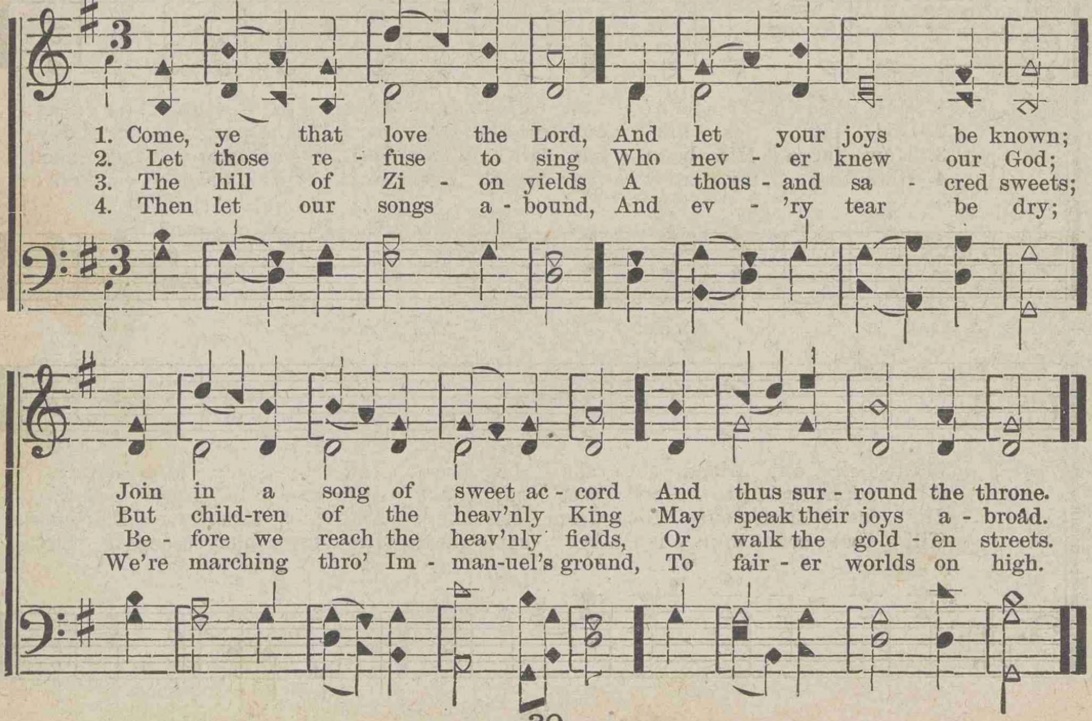
GEORGE HEATH. 1781. Dr. L. MASON. 1831.

Not too fast.



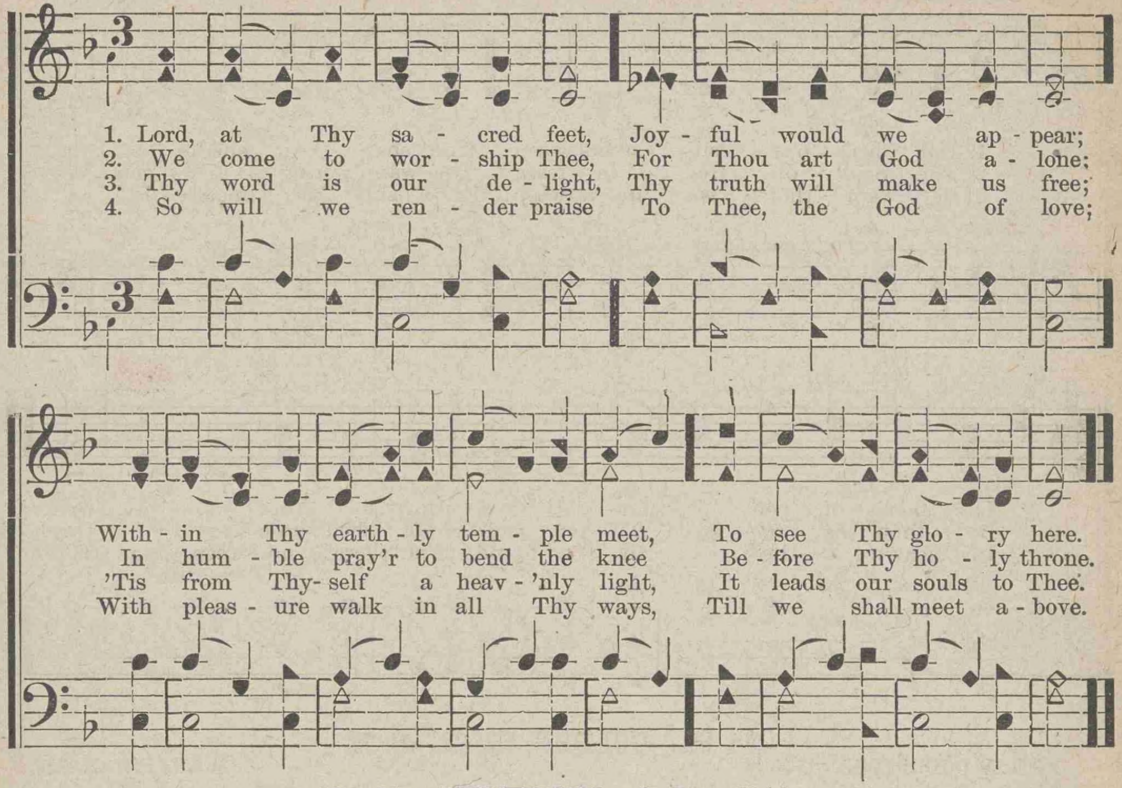
No. 62. THATCHER. S. M. [60.]

ISAAC WATTS. 1707. G. F. HANDEL. 1732.



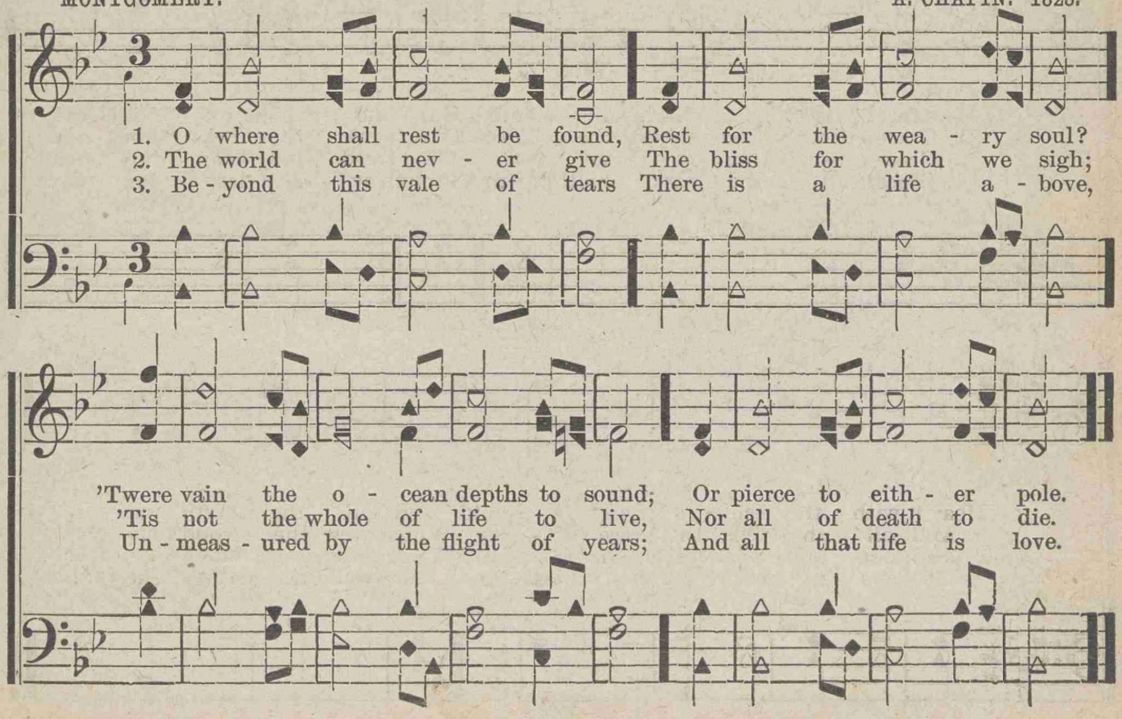
No. 63. DENNIS. S. M. [79.]

H. G. NÄGELI. 1768-1836.



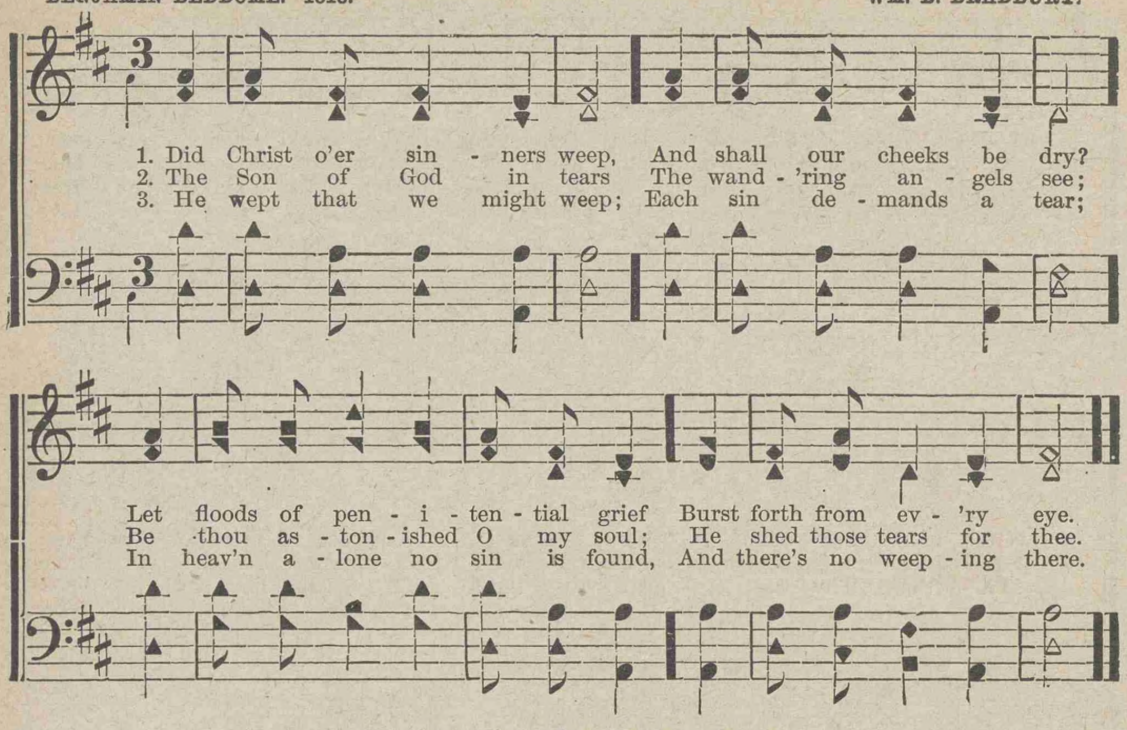
No. 64. KENTUCKY. S. M. [344.]

MONTGOMERY. A. CHAPIN. 1823.



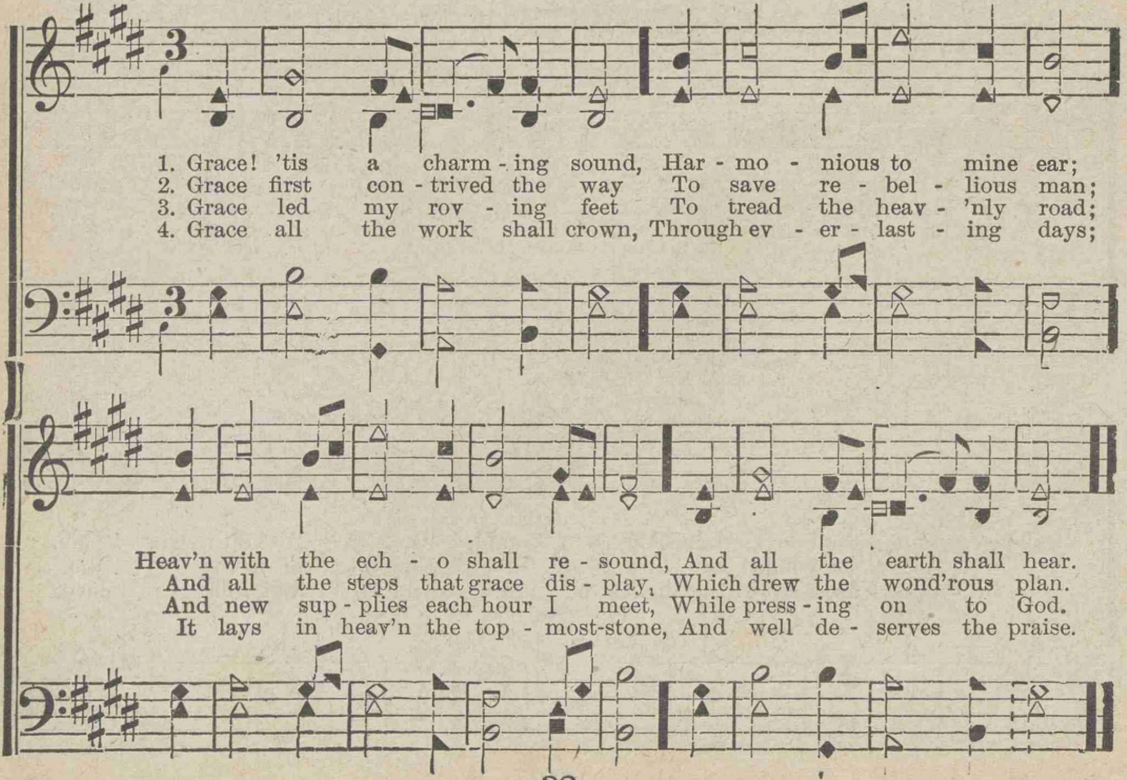
No. 65. LOTTIE. S. M. [172.]

BENJAMIN BEDDOME. 1818. WM. B. BRADBURY.



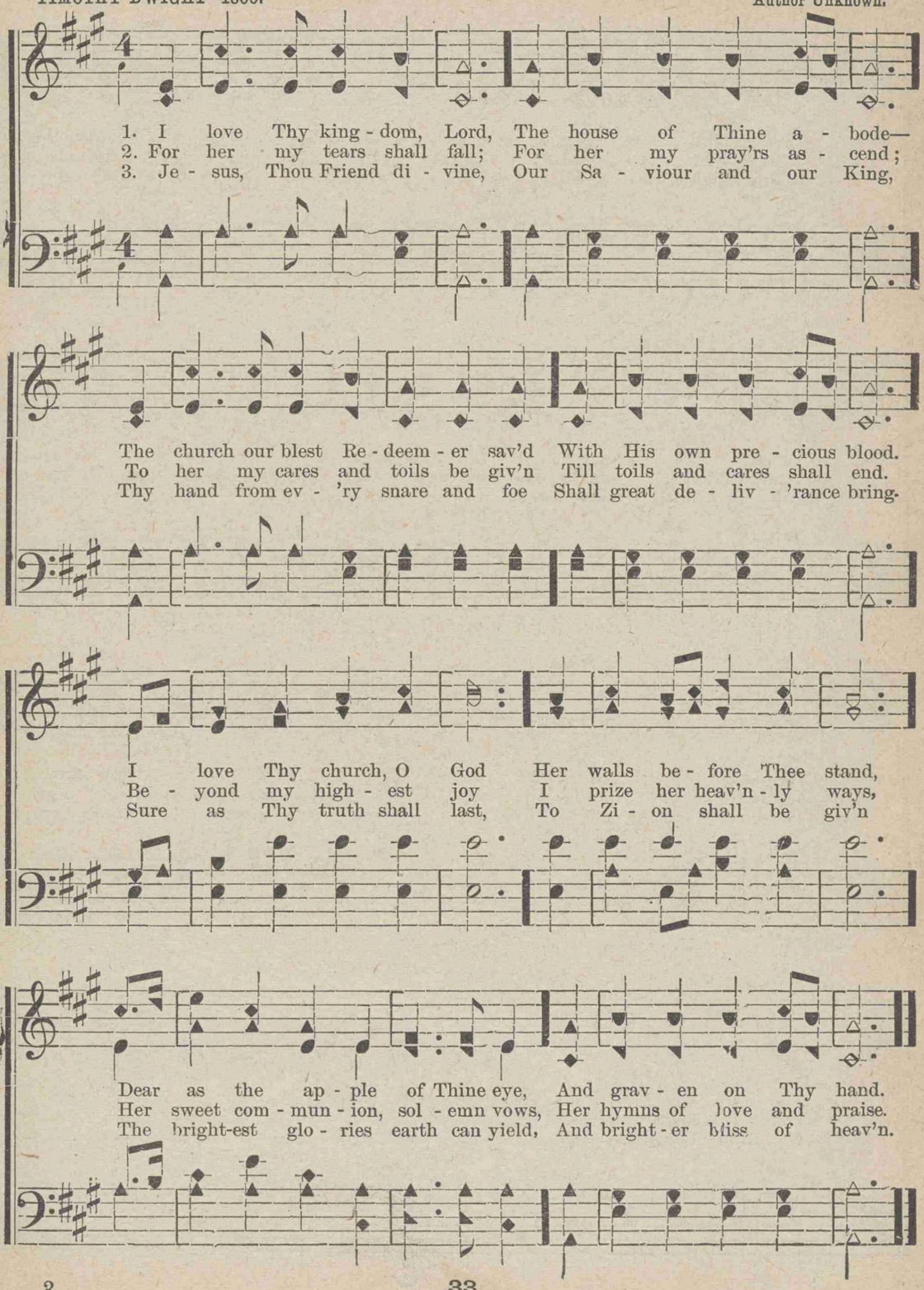
No. 66. GOLDEN HILL. S. M.

PHILIP DODDRIDGE. 1740. A. CHAPIN. 1832.



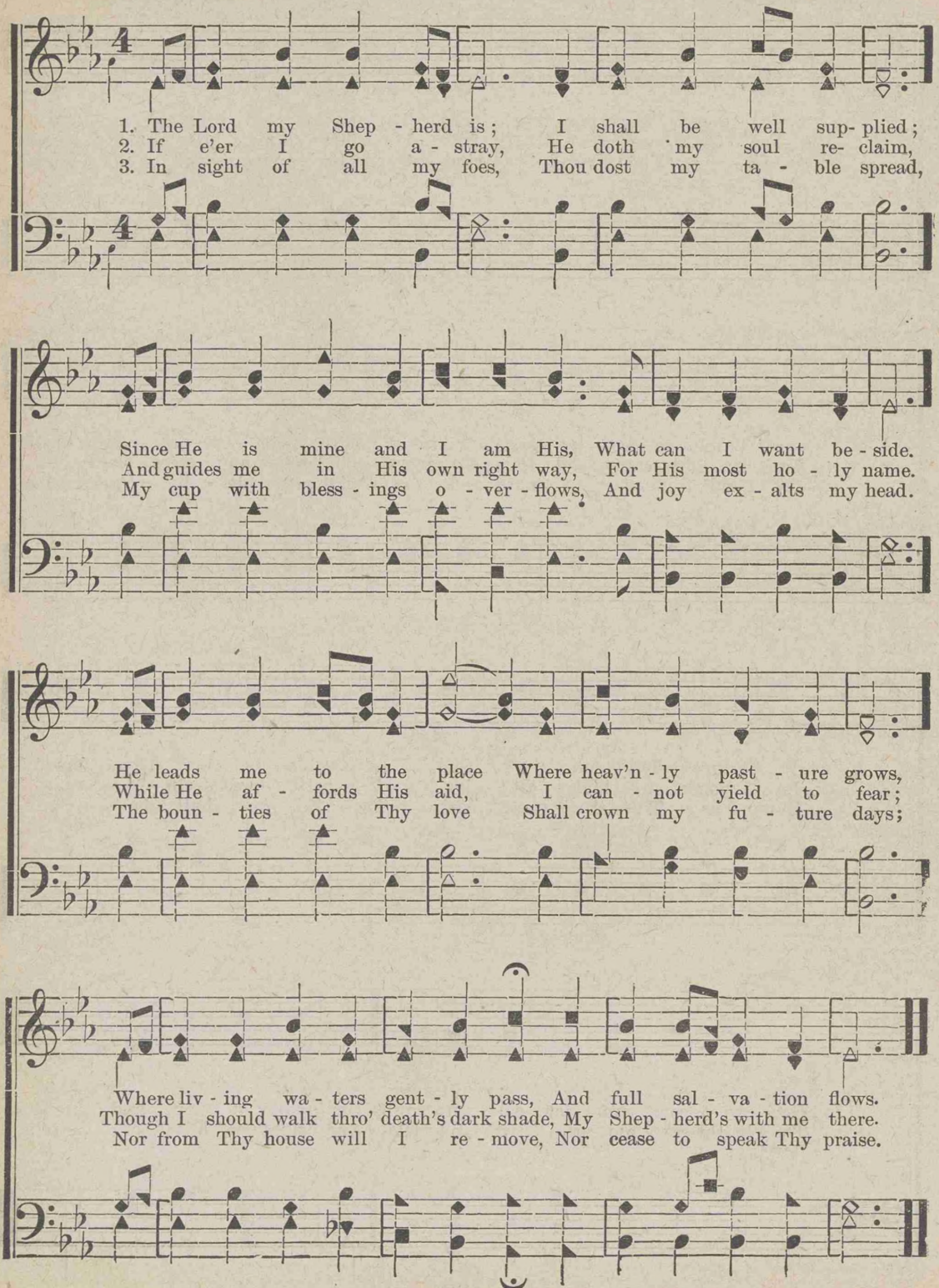
No. 67. BEALOTH. S. M. D. [253.]

TIMOTHY DWIGHT 1800. Author Unknown.



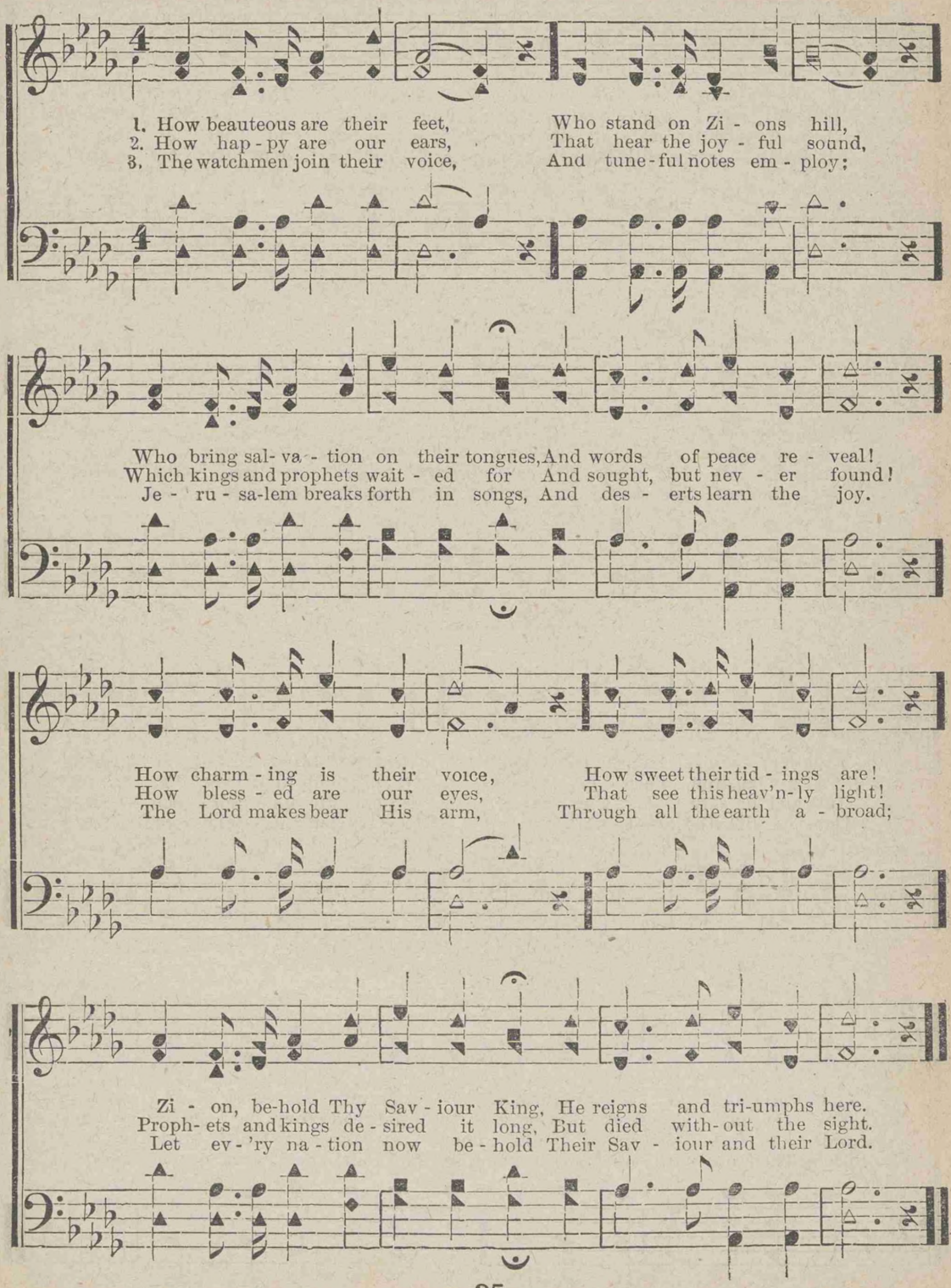
No. 68. THE LORD MY SHEPHERD IS. S. M. D. [21.]

ISAAC WATTS. J. HENRY SHOWALTER.



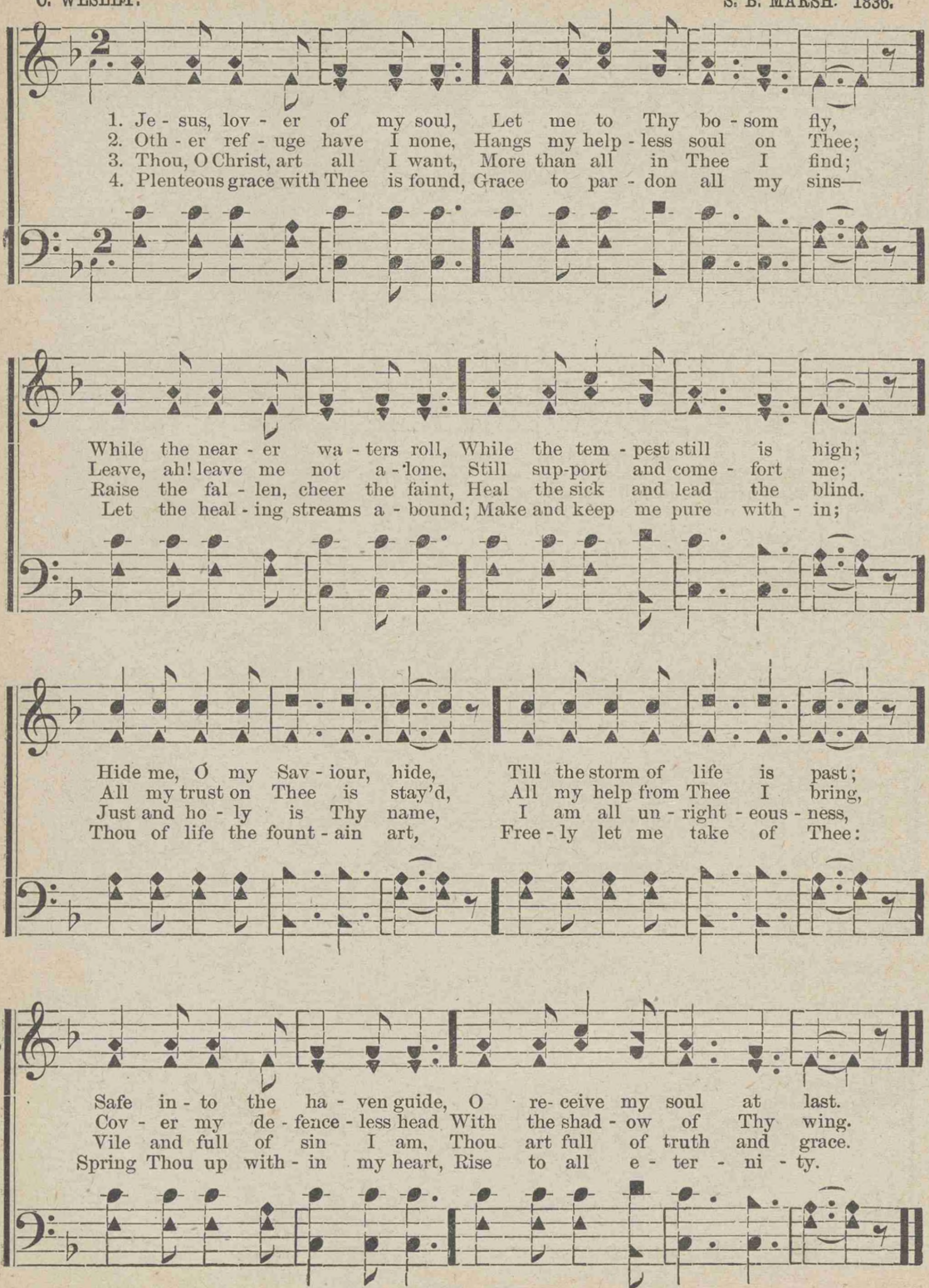
No. 69. HOW BEAUTEOUS ARE THEIR FEET.—S. M. D.

J. M. Showalter, 1892.



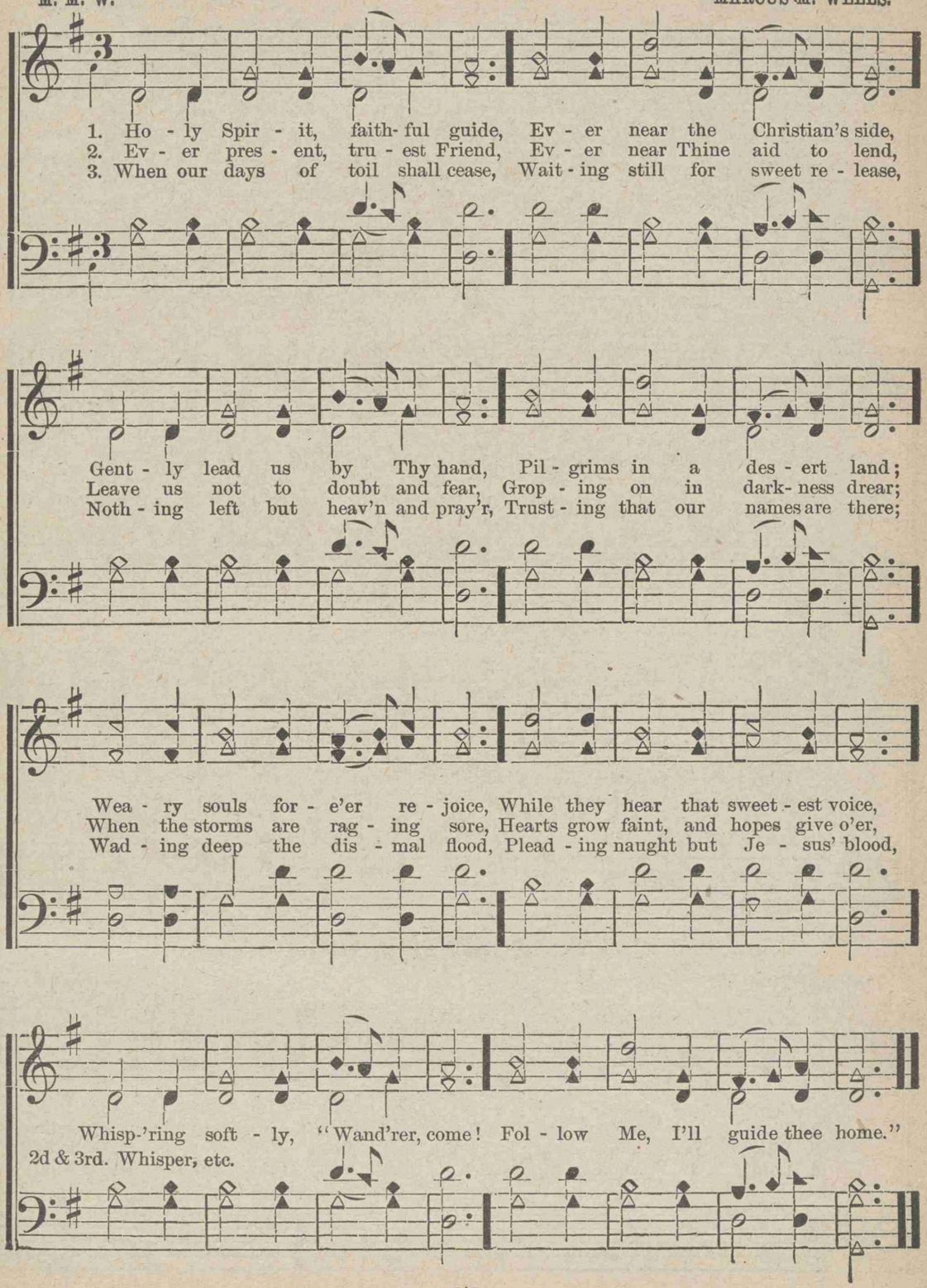
No. 70. MARTYN. 7s. [181.]

C. WESLEY. S. B. MARSH. 1836.



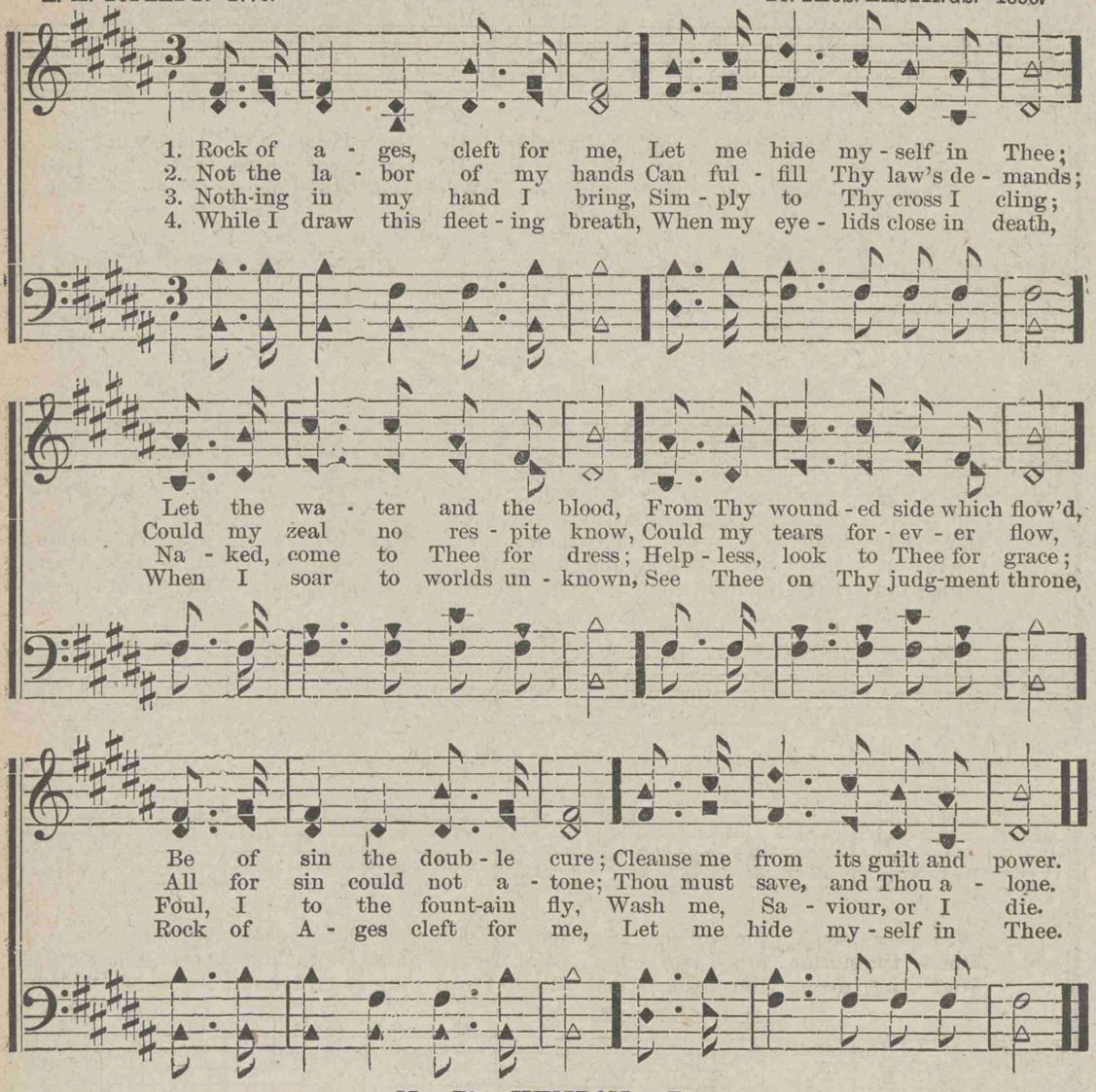
No. 71. GUIDE. 7s. Double.

M. M. W. MARCUS M. WELLS.



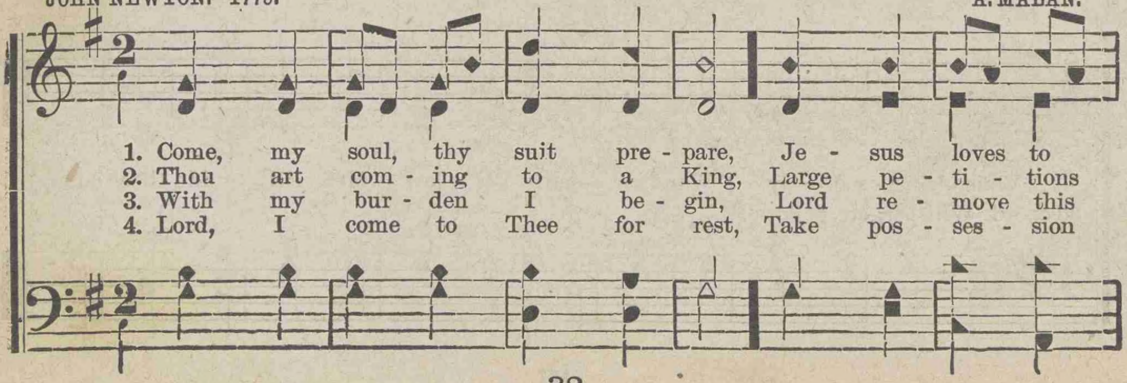
No. 72. TOPLADY. 7s. [185.]

A. M. TOPLADY. 1776. Dr. THOS. HASTINGS. 1830.

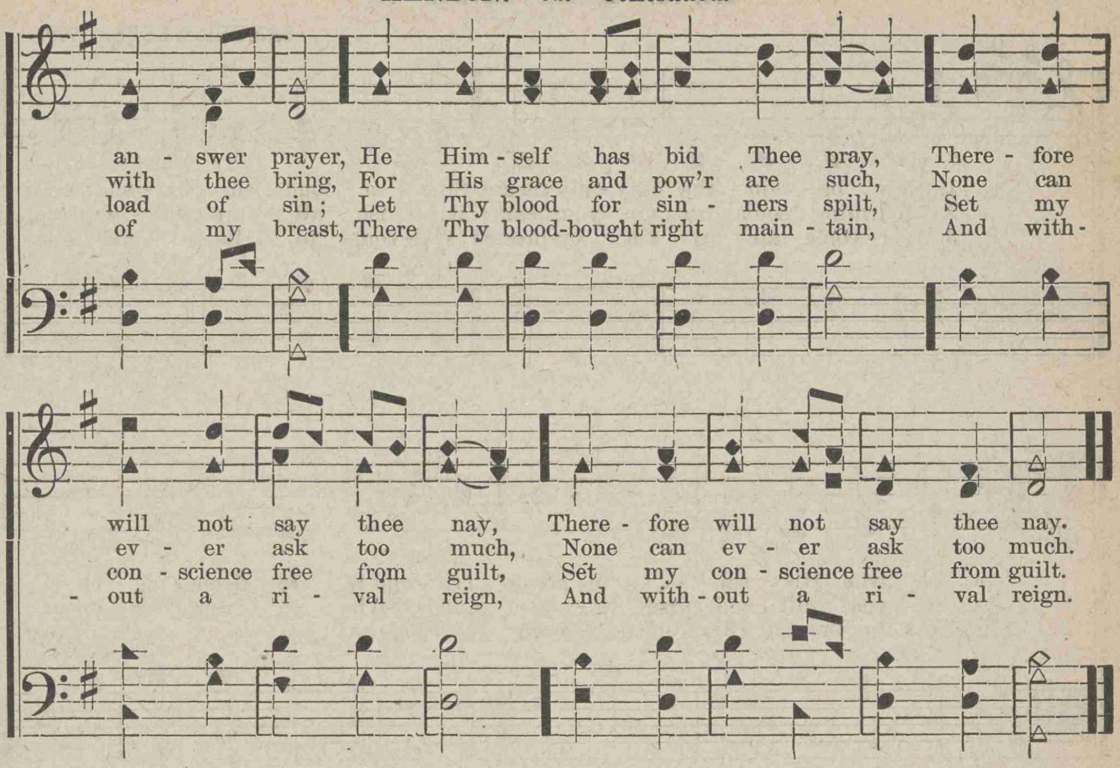


No. 73. HENDON. 7s.

JOHN NEWTON. 1779. A. MALAN.

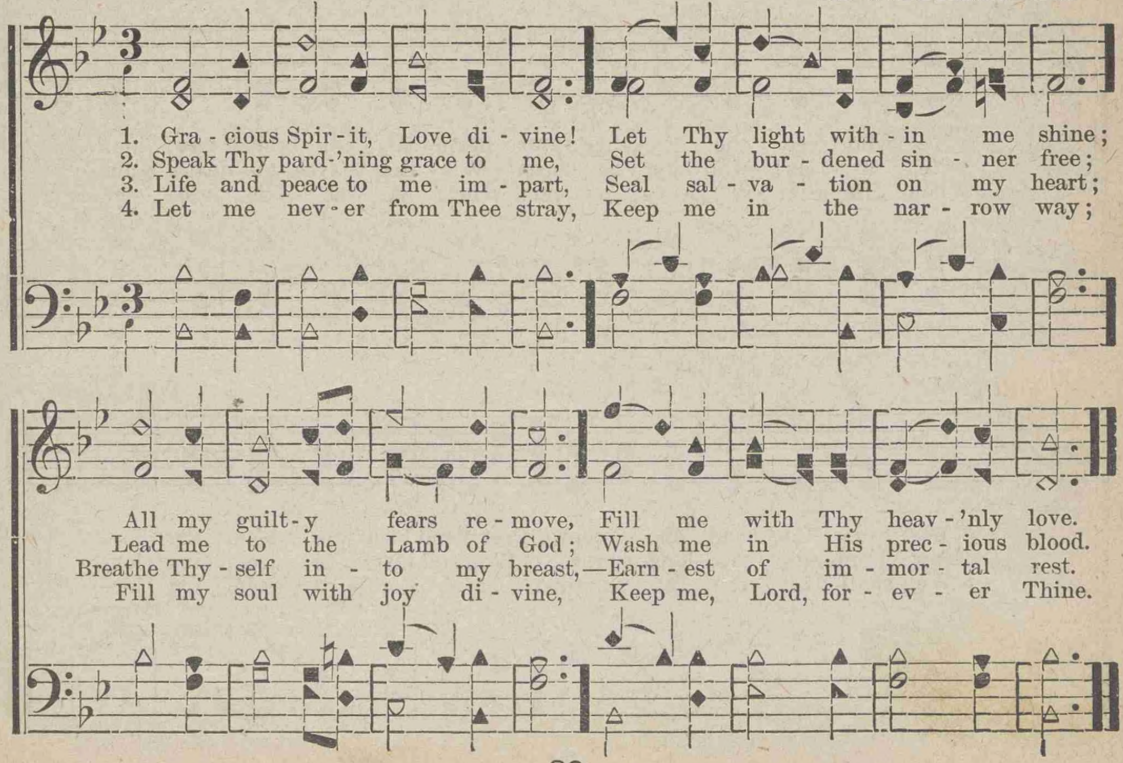


HENDON. 7s. Concluded.



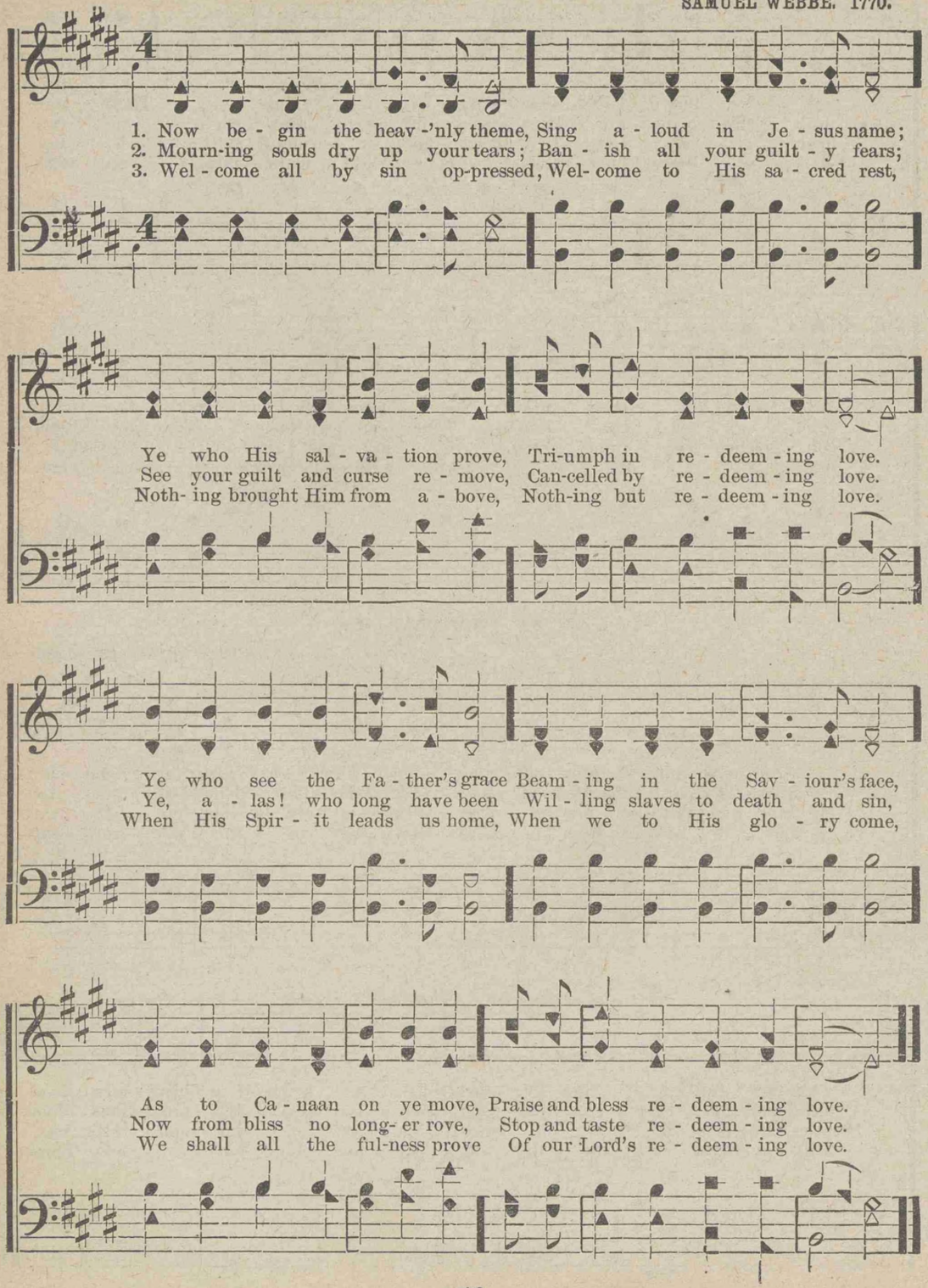
No. 74. HORTON. 7s.

VON WARTENSEE. 1786.



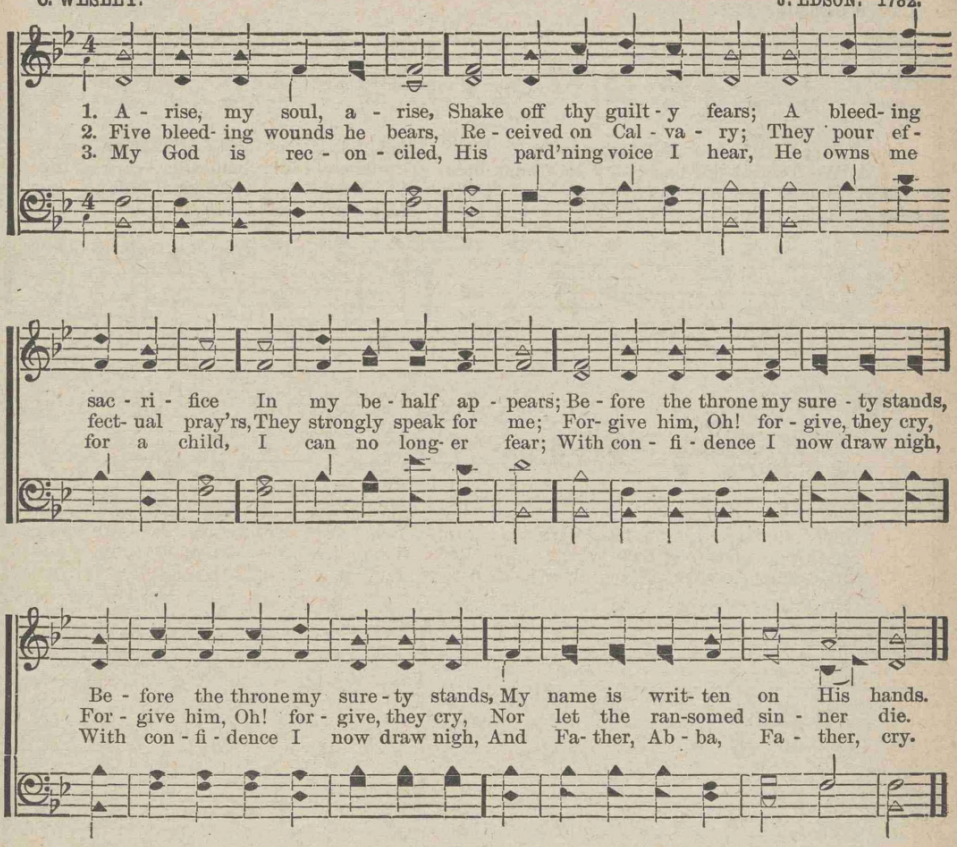
No. 75. BENEVENTO. 7s.

SAMUEL WEBBE. 1770.



No. 76. LENOX. H. M. [190.]

C. WESLEY. J. EDSON, 1782.



No. 77. COME, MY REDEEMER, COME. H. M.

1 Come, my Redeemer, come,
And deign to dwell with me;
Come and Thy right assume,
And bid Thy rivals flee:
Come my Redeemer, quickly come,
Come my Redeemer, quickly come,
And make my heart Thy lasting home.

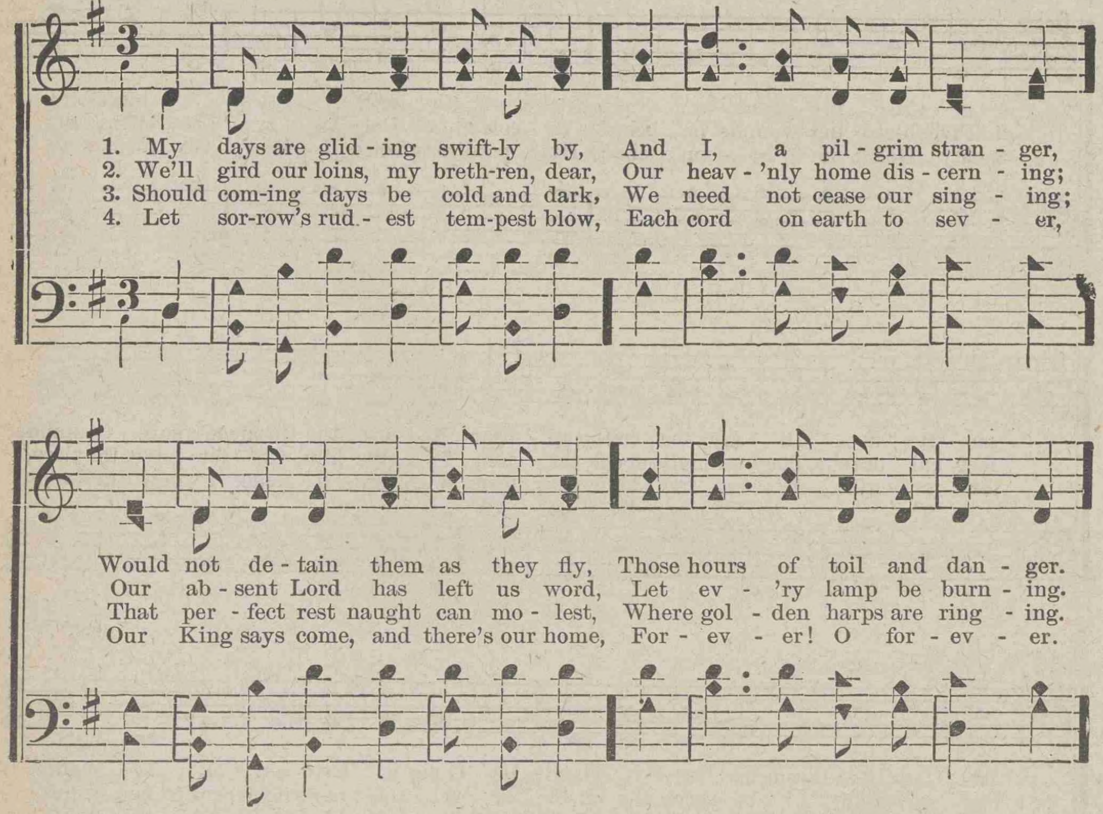
2 Exert Thy mighty power,
And banish all my sin;
In this auspicious hour,
Bring all Thy graces in:
Come my Redeemer, quickly come,
Come my Redeemer, quickly come,
And make my heart Thy lasting home.

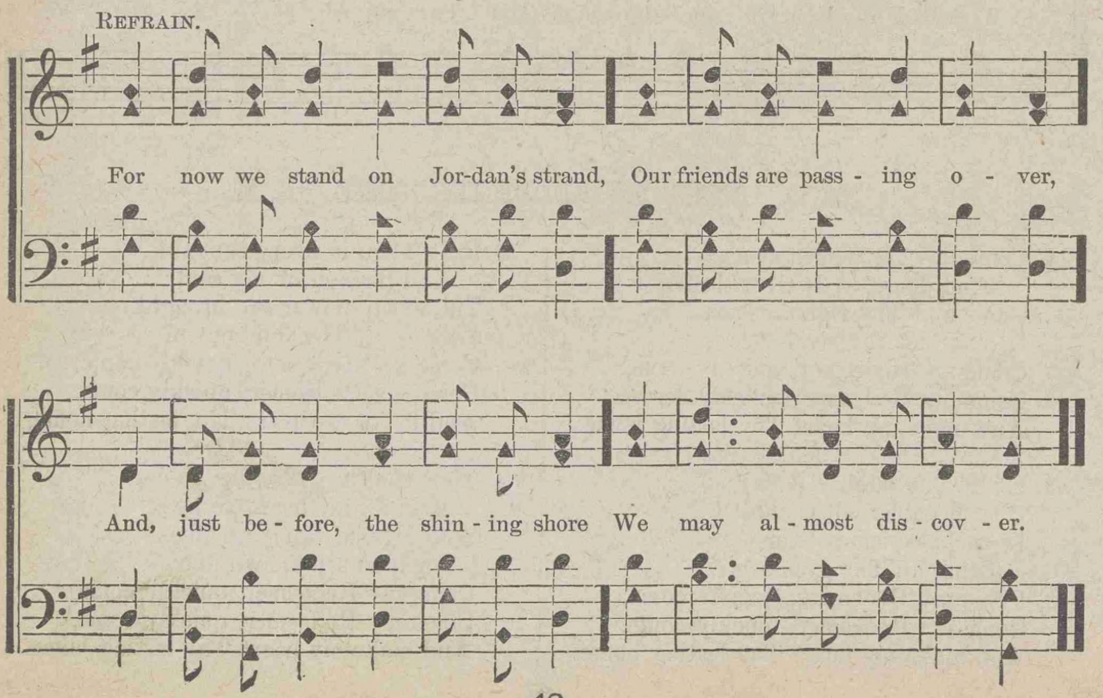
3 Rule Thou in every thought
And passion of my soul,
Till all my power are brought
Beneath Thy full control;
Come my Redeemer, quickly come,
Come my Redeemer, quickly come,
And make my heart Thy lasting home.

4 Then shall my days be Thine,
And all my heart be love,
And joy and peace be mine,
Such as are known above:
Come my Redeemer, quickly come,
Come my Redeemer, quickly come,
And make my heart Thy lasting home.

No. 78. SHINING SHORE. 8s. & 7s. [675.]

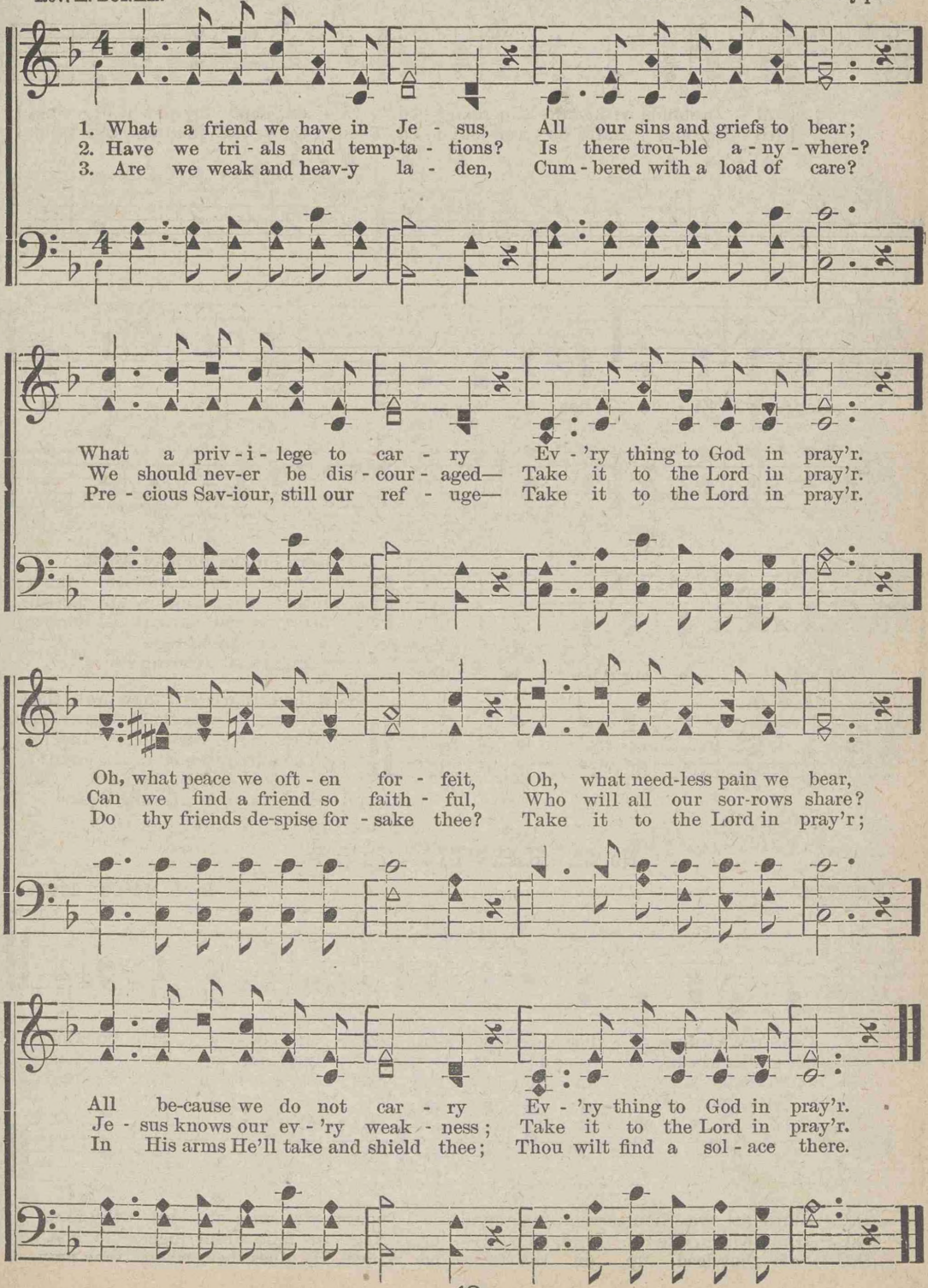
DAVID NELSON. 1835. Dr. G. F. ROOT.





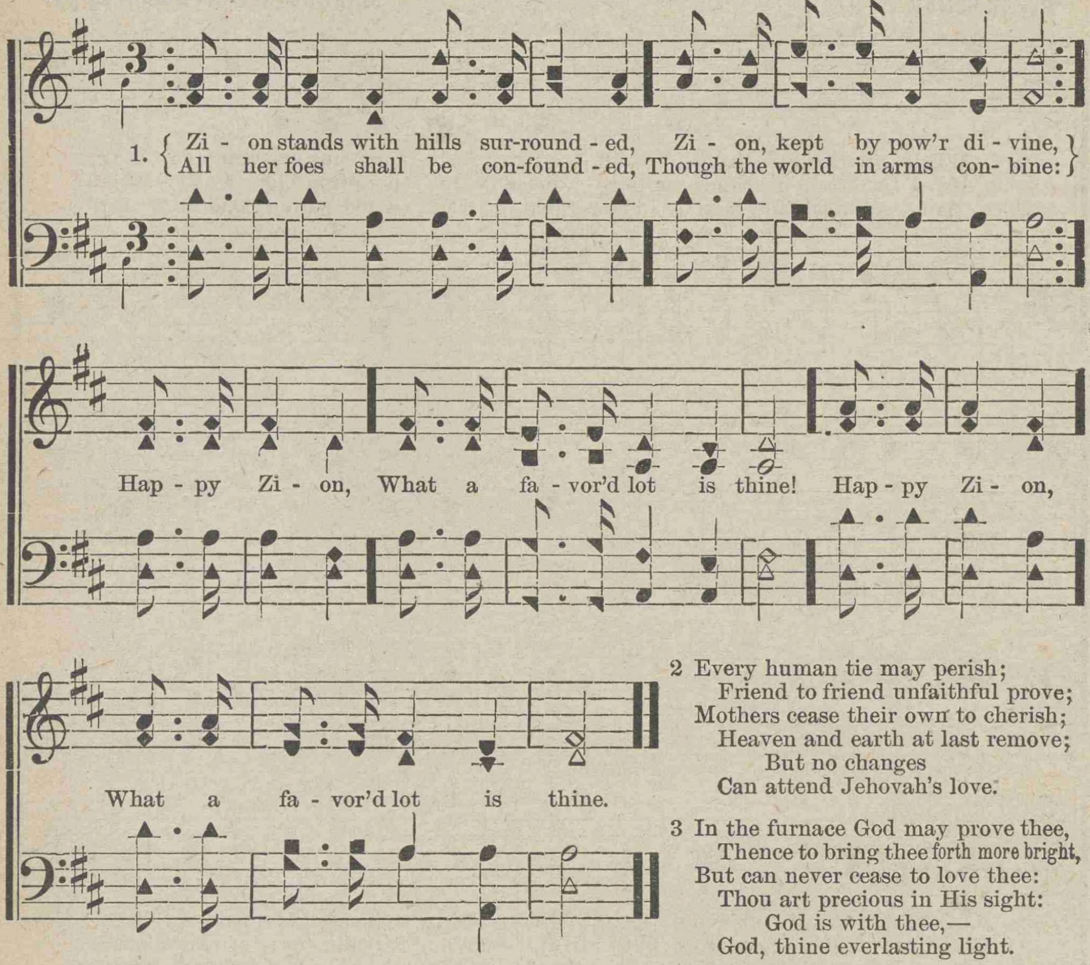
No. 79. WHAT A FRIEND WE HAVE IN JESUS.

Rev. H. BONAR. CHARLES C. CONVERSE. By per.



No. 80. ZION. 8s, 7s & 4s. [230.]

DODDRIDGE. Dr. THOS. HASTINGS. 1830.

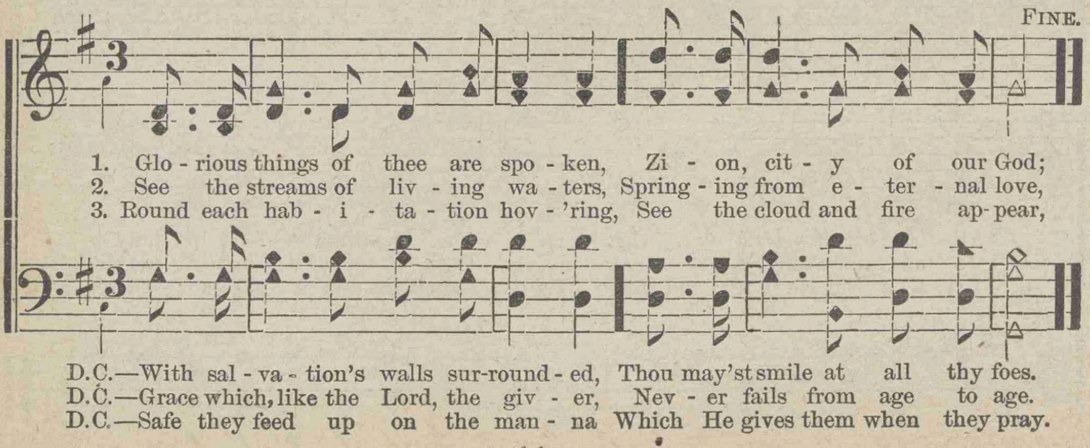


2 Every human tie may perish;
Friend to friend unfaithful prove;
Mothers cease their own to cherish;
Heaven and earth at last remove;
But no changes
Can attend Jehovah's love.

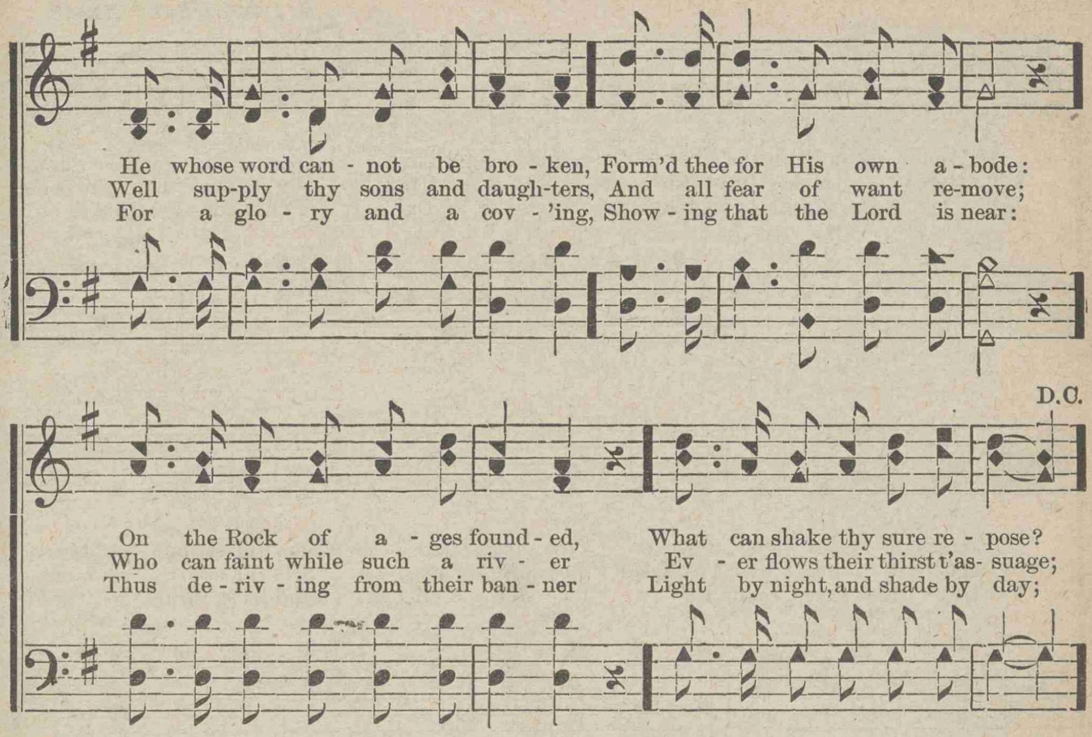
3 In the furnace God may prove thee,
Thence to bring thee forth more bright,
But can never cease to love thee:
Thou art precious in His sight:
God is with thee,—
God, thine everlasting light.

No. 81. HARWELL. 8s & 7s.

NEWTON. Dr. L. MASON. 1840.

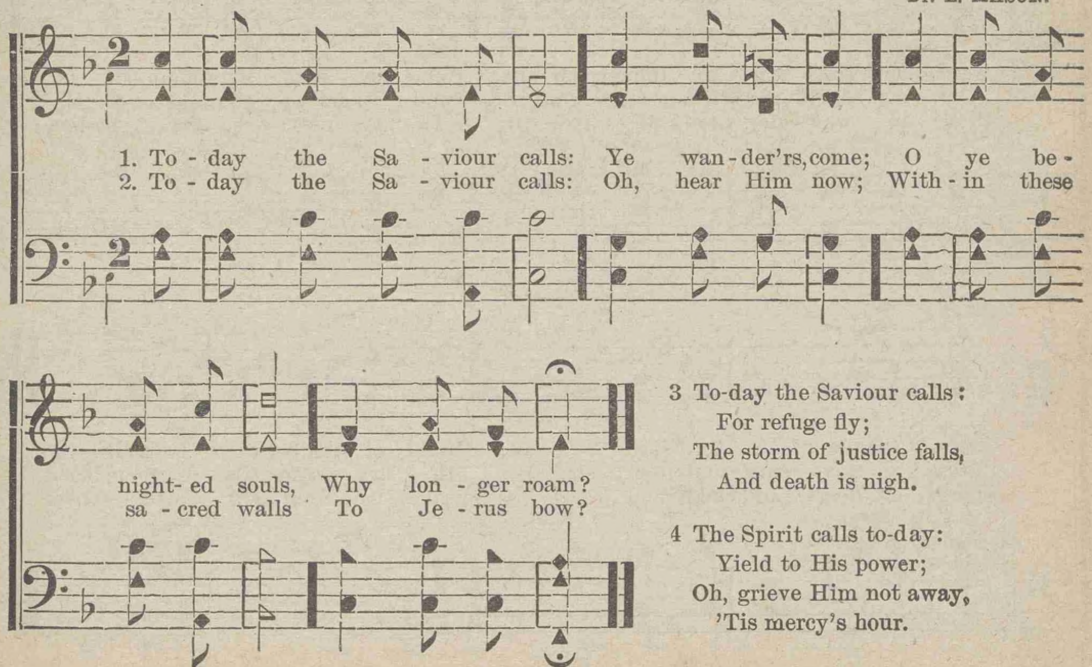


HARWELL. Concluded.



No. 82. TO-DAY THE SAVIOUR CALLS. 6s & 4s.

Dr. L. MASON.

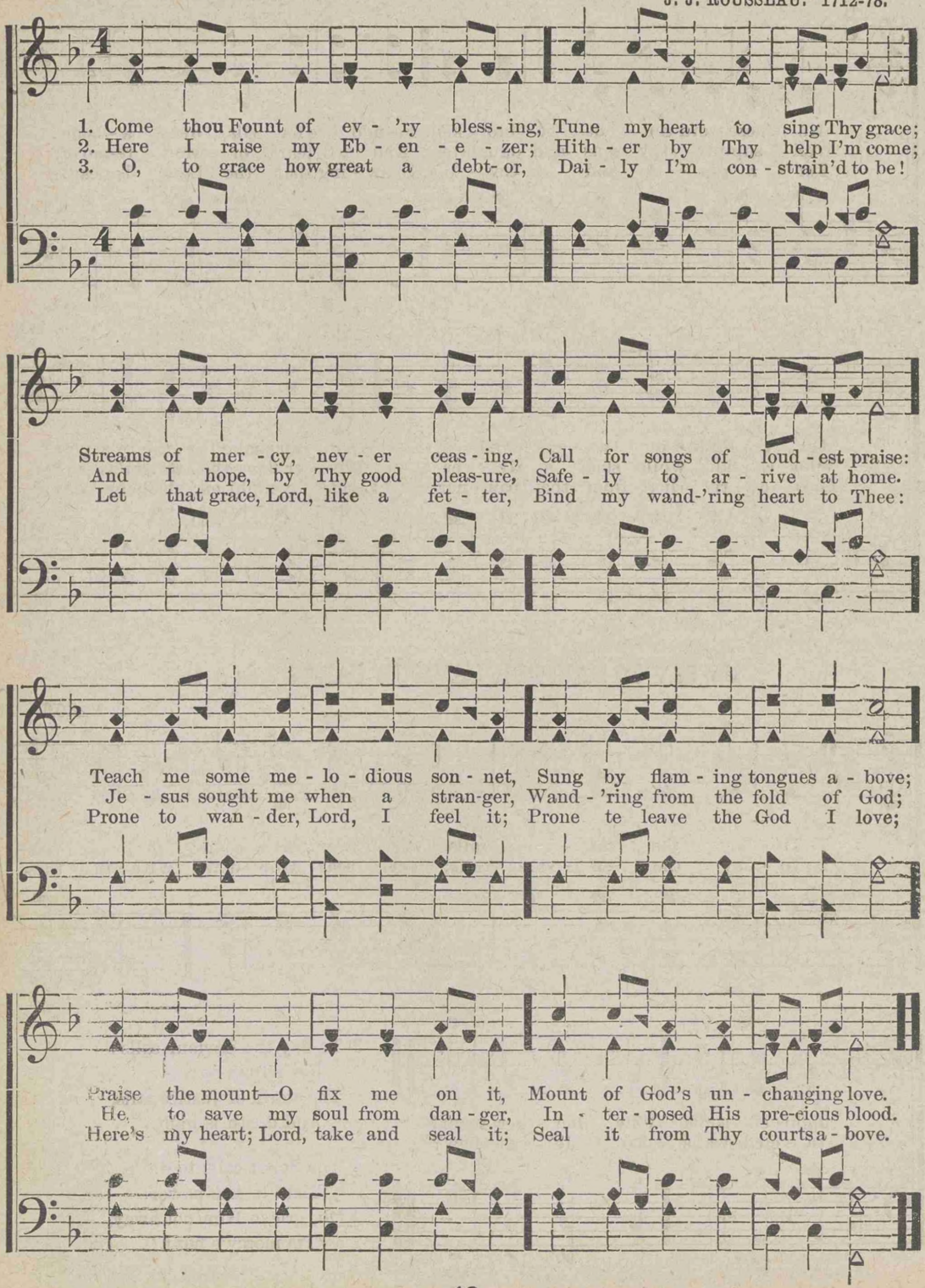


3 To-day the Saviour calls:
For refuge fly;
The storm of justice falls,
And death is nigh.

4 The Spirit calls to-day:
Yield to His power;
Oh, grieve Him not away,
'Tis mercy's hour.

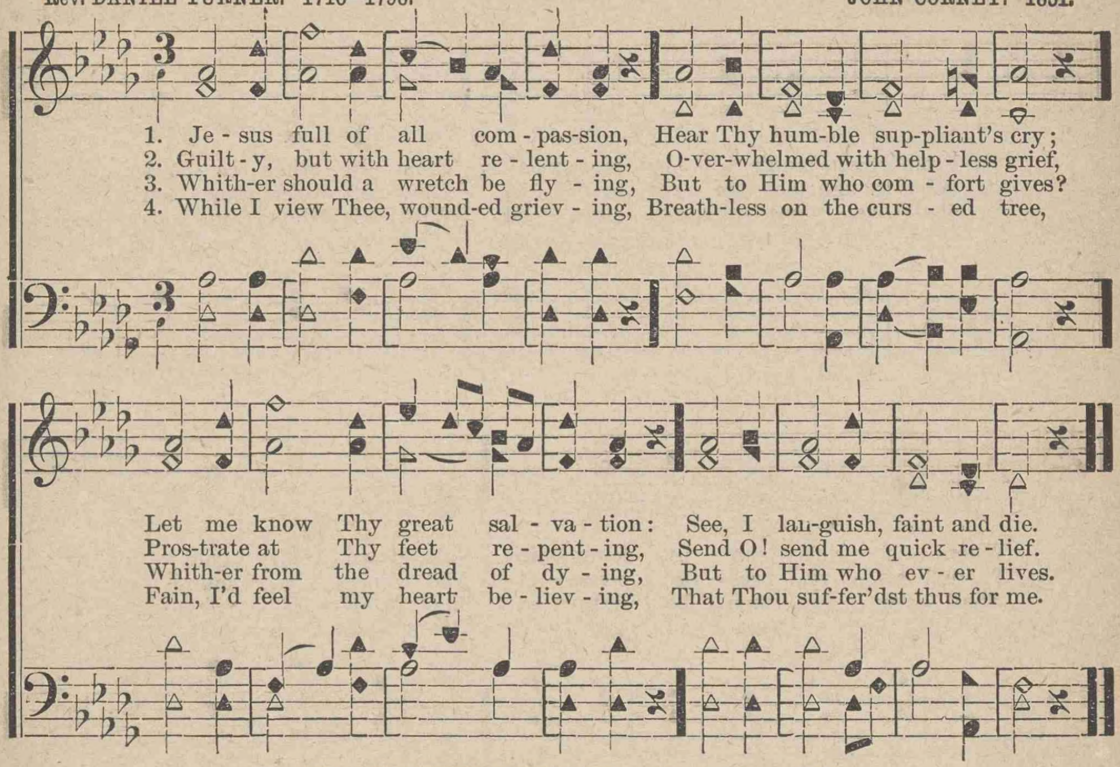
No. 83. GREENVILLE. 8s & 7s. [49.]

J. J. ROUSSEAU. 1712-78.



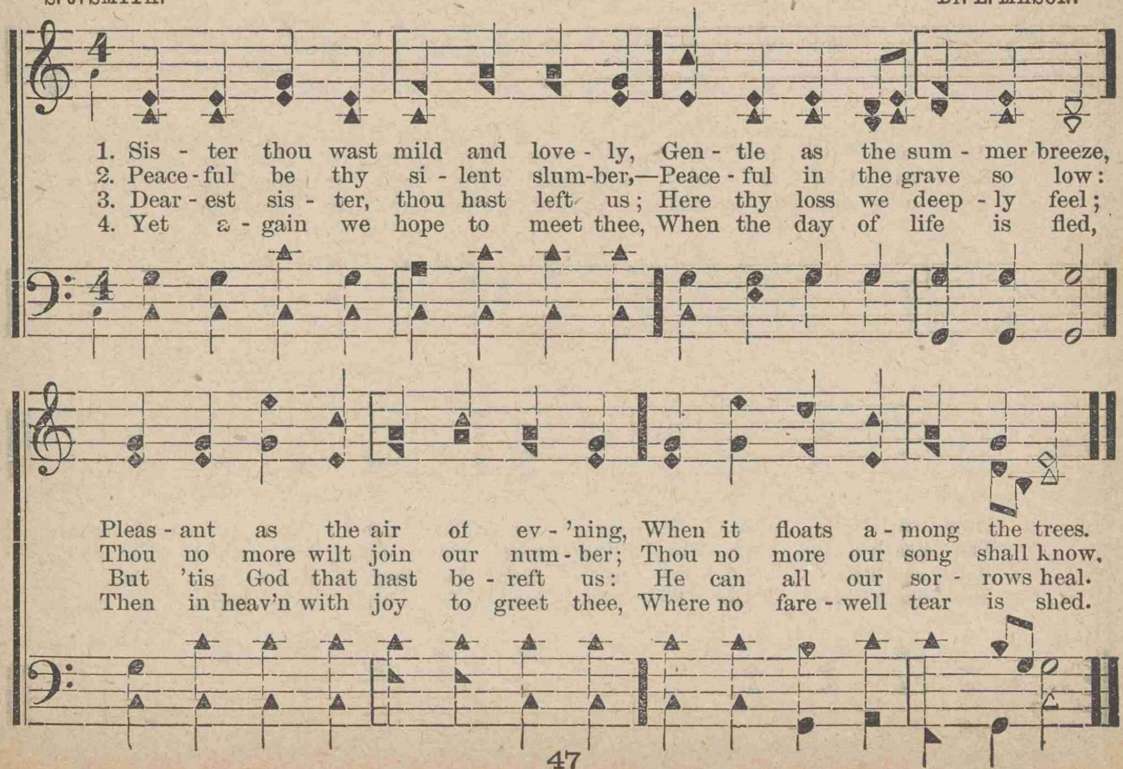
No. 84. RATHBURN. 8s & 7s.

Rev. DANIEL TURNER. 1710—1798. JOHN CORNEY. 1851.



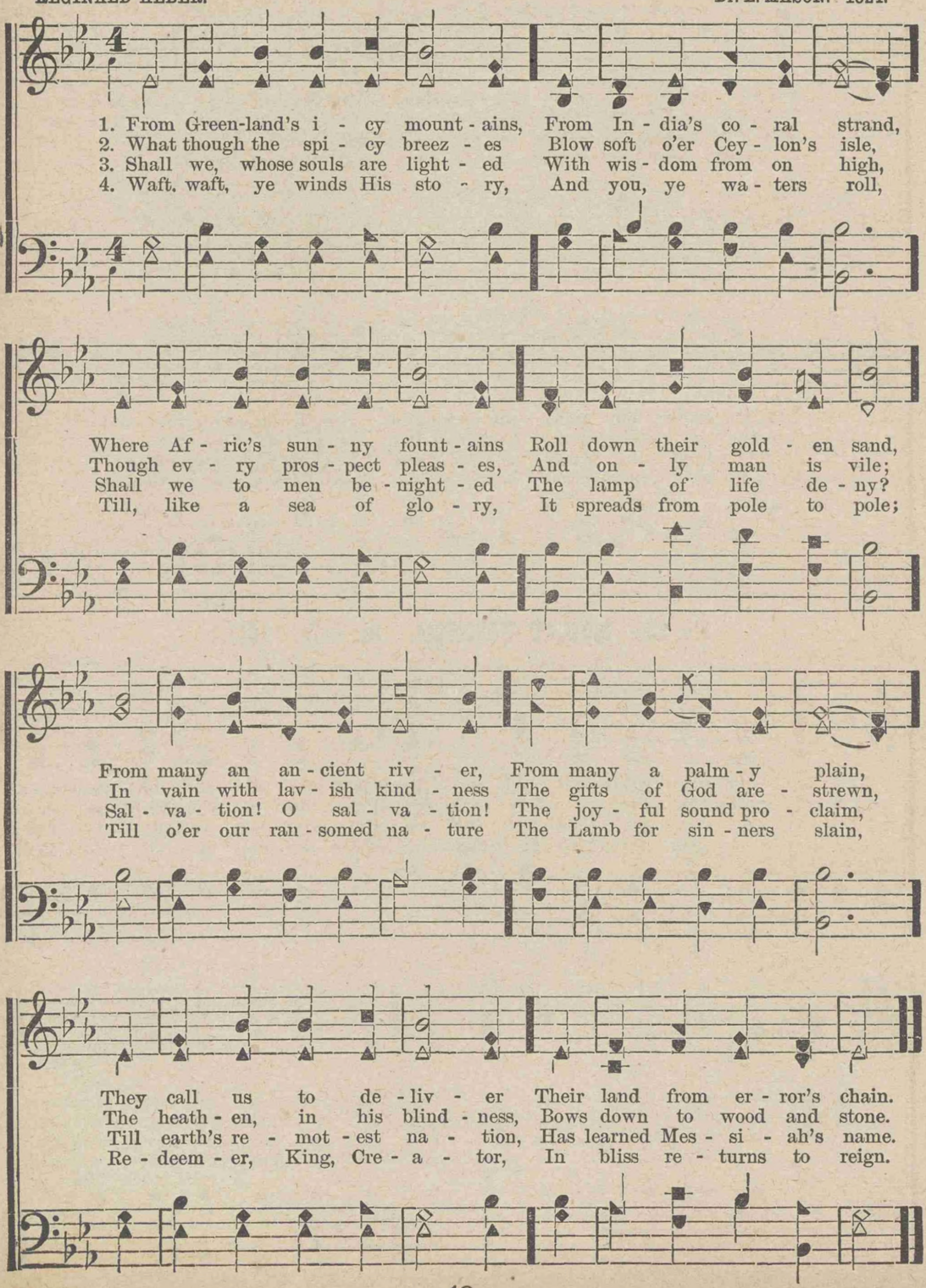
No. 85. MOUNT VERNON. 8s. & 7s. [611.]

S. J. SMITH. Dr. L. MASON.



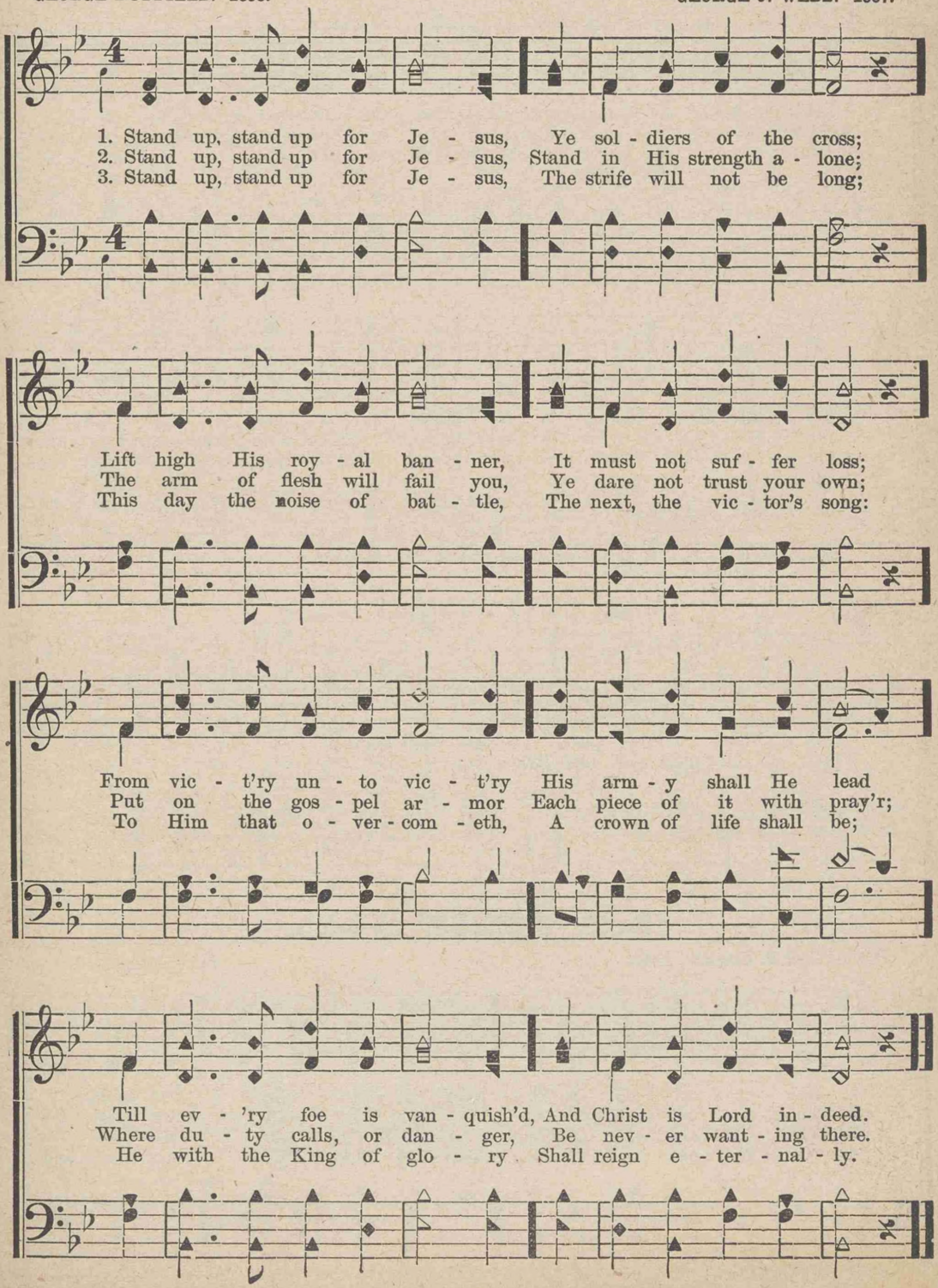
No. 86. FROM GREENLAND'S ICY MOUNTAINS. 7s. & 6s.

REGINALD HEBER. Dr. L. MASON. 1824.



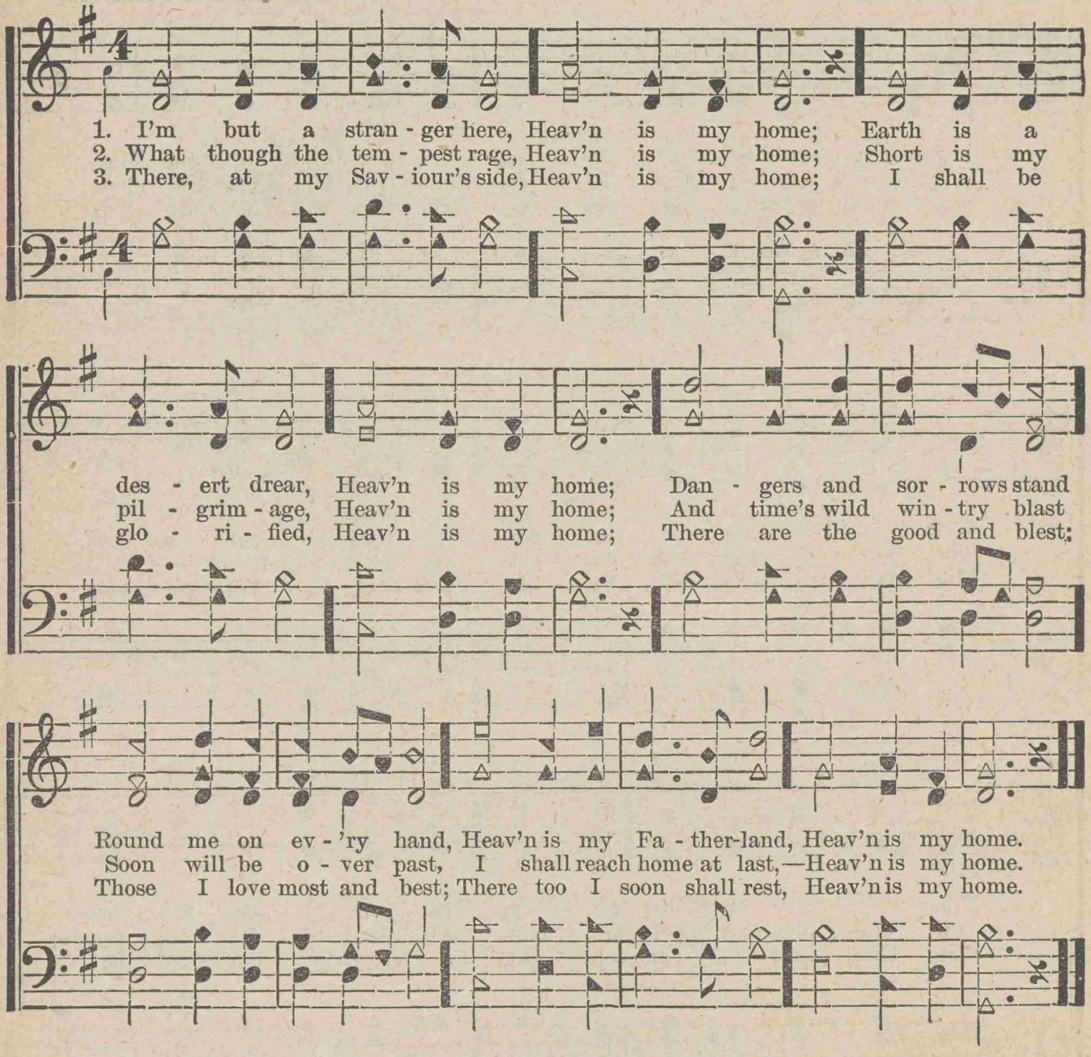
No. 87. WEBB. 7s. & 6s.

GEORGE DUFFIELD. 1858. GEORGE J. WEBB. 1837.



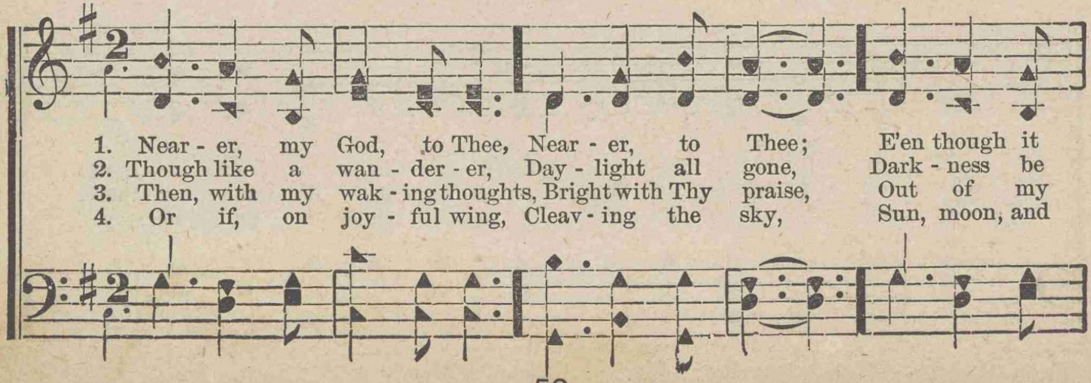
No. 88 HEAVEN IS MY HOME. 6s, 4s & 6s.

Rev. THOMAS R. TAYLOR. 1835. Dr. L. MASON. 1834.

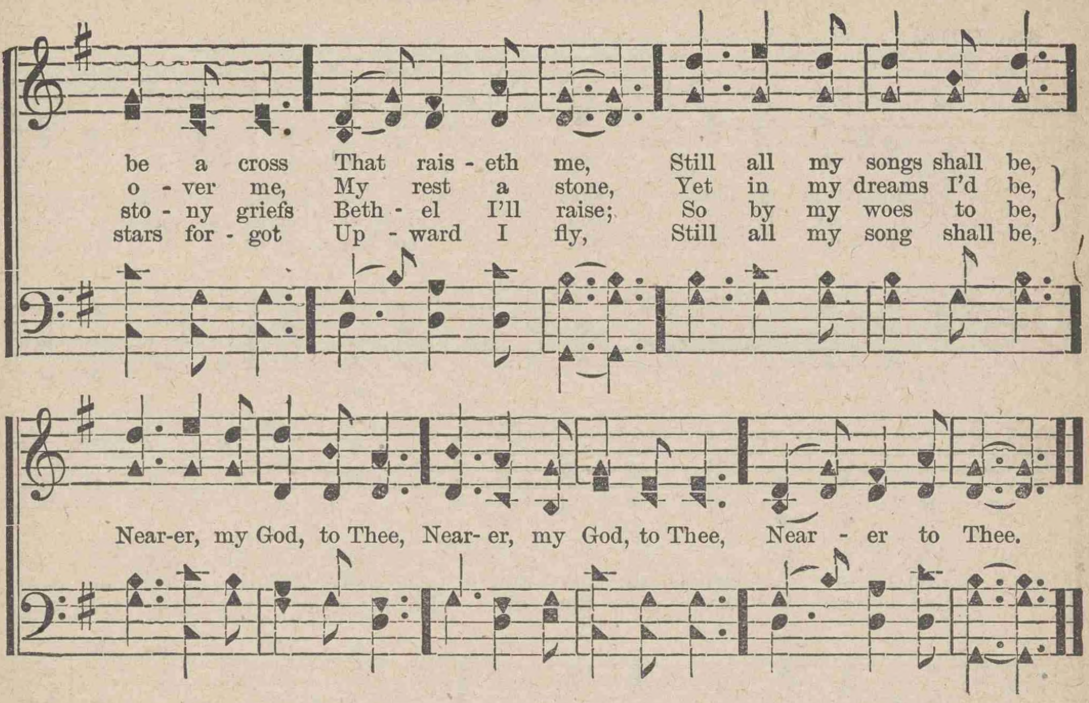


No. 89. BETHANY. 6s, 4s & 6s.

Mrs. SARAH F. ADAMS. 1840. Dr. L. MASON. 1859.

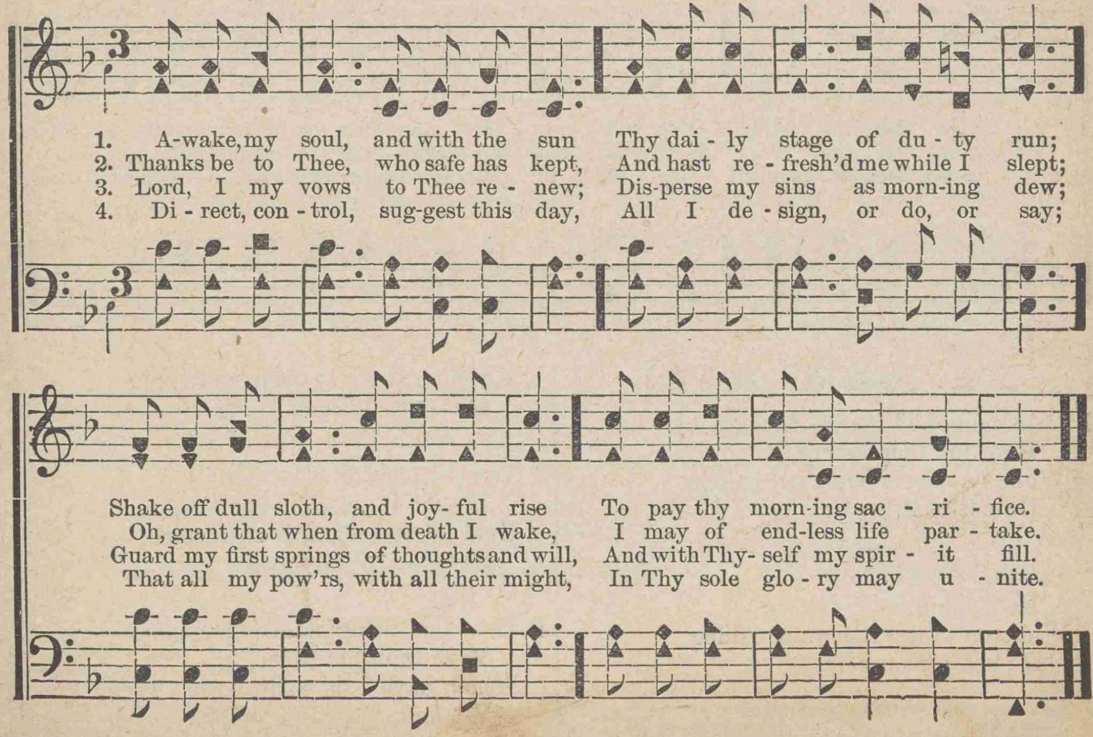


BETHANY. Concluded.



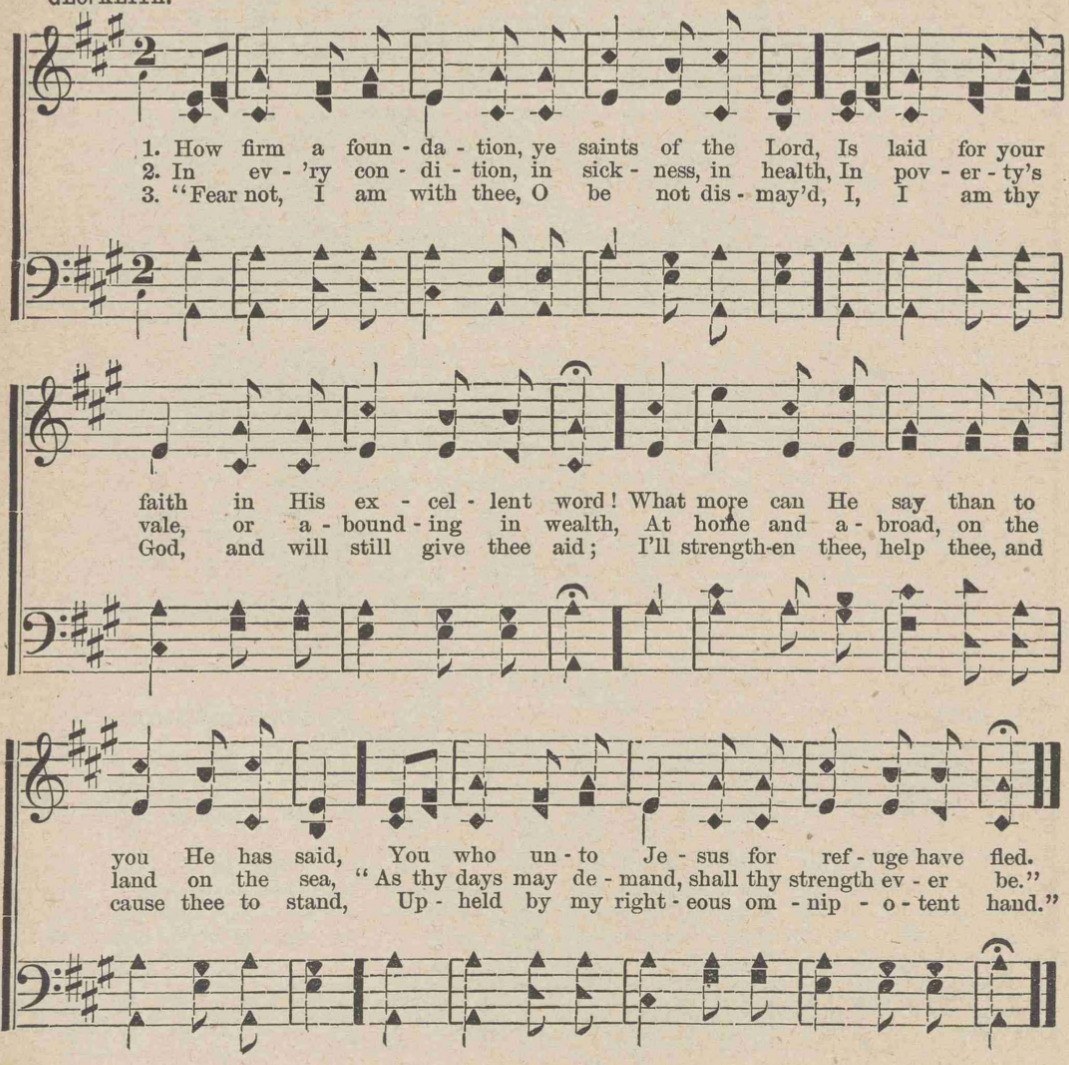
No. 90. MORNING HYMN. L. M.

THOMAS KEN. 1637. J. HENRY SHOWALTER. 1889.



No. 91. HOW FIRM A FOUNDATION. 11s.

GEO. KEITH.



No. 92. Pass Me Not. (Key A flat.)

1 Pass me not, O gentle Saviour,
Hear my humble cry,
While on others Thou art calling,
Do not pass me by.

REFRAIN.

Saviour, Saviour,
Hear my humble cry,
While on others Thou art calling
Do not pass me by.

2 Let me at a throne of mercy
Find a sweet relief,
Kneeling there in deep contrition,
Help my unbelief.

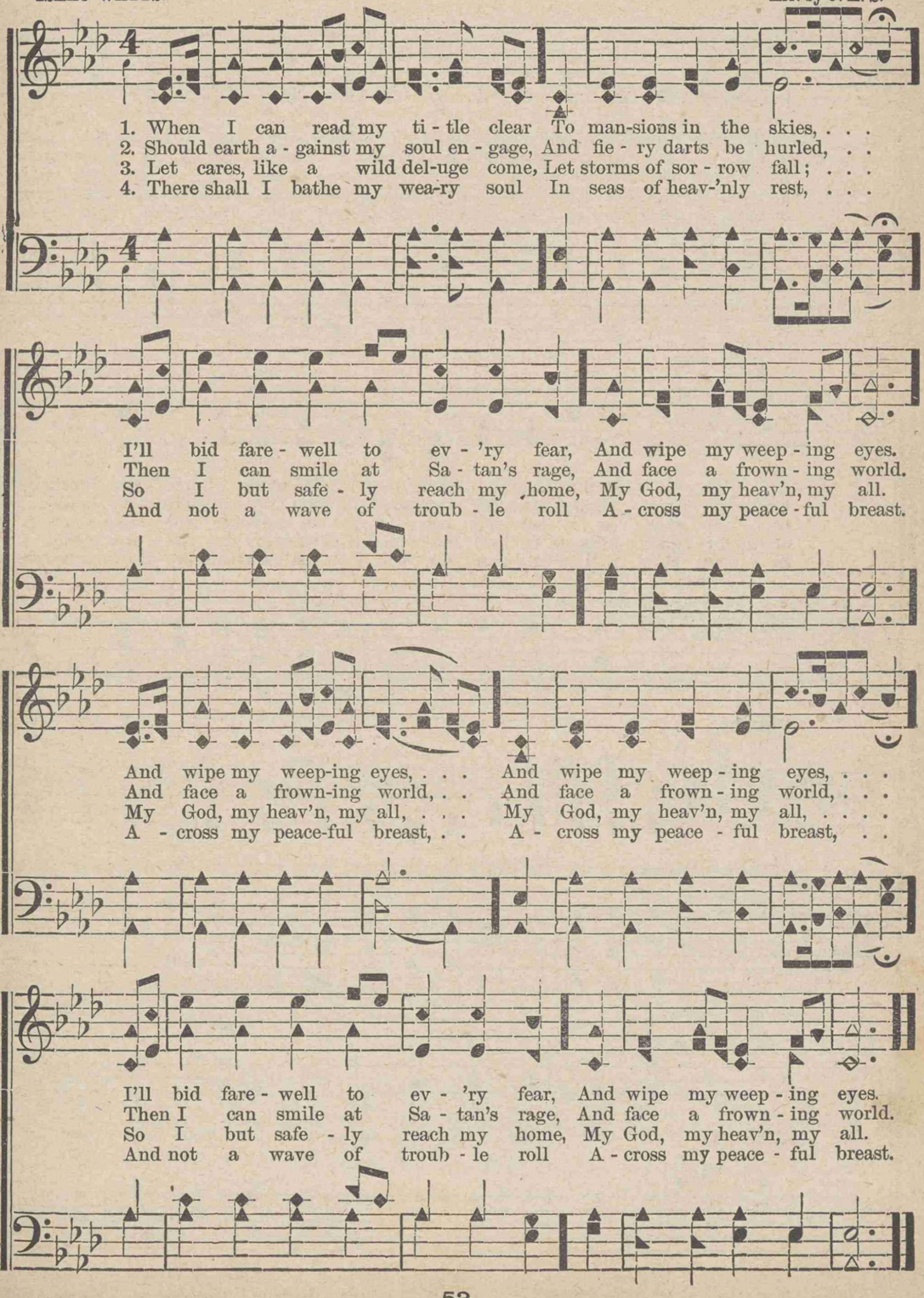
3 Trusting only in Thy merit,
Would I seek Thy face;
Heal my wounded, broken spirit,
Save me by Thy grace

4 Thou the spring of all my comfort
More than life to me,
Whom have I on earth beside Thee?
Whom in heaven but Thee?

Fanny J. Crosby. 1868.

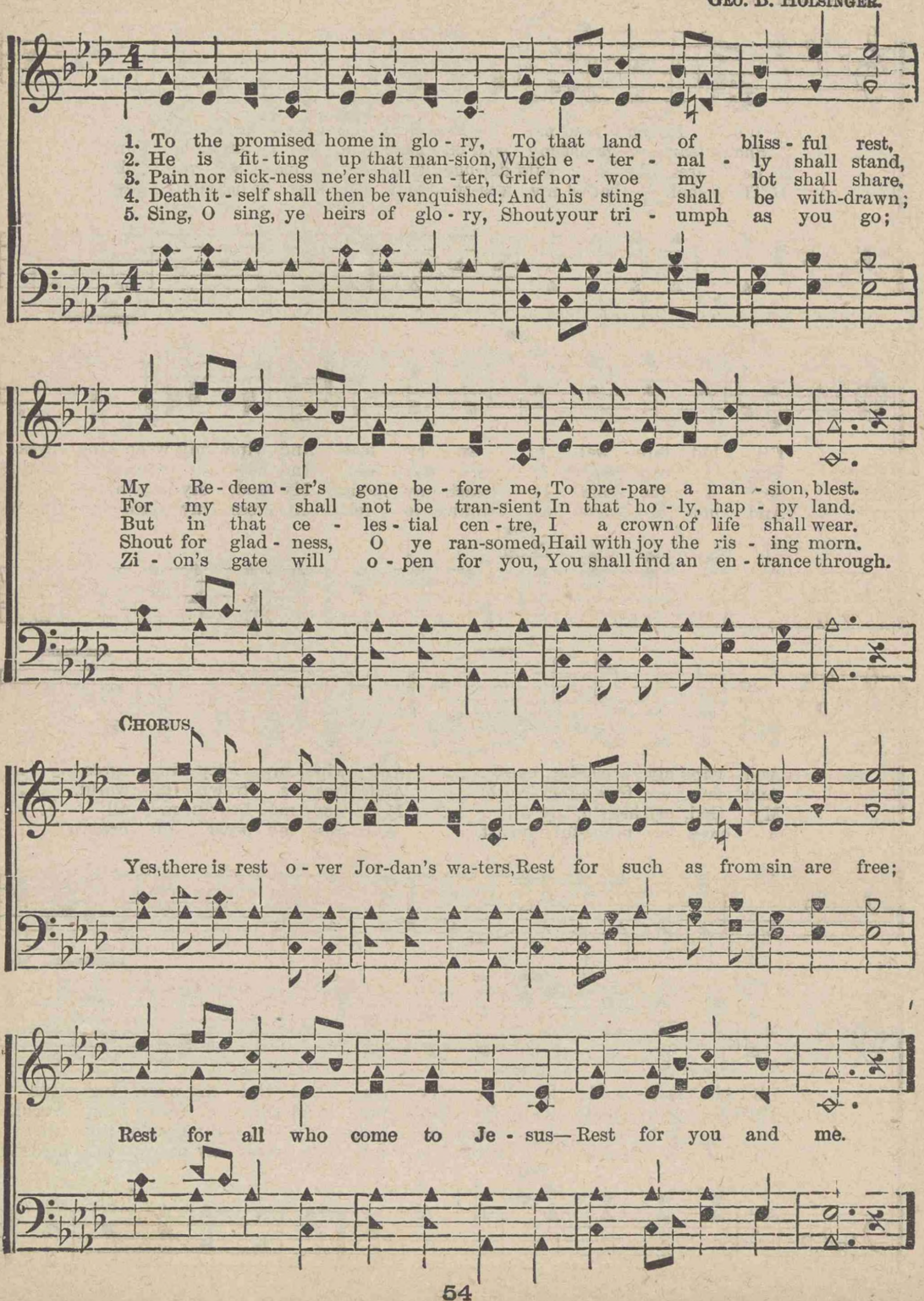
No. 93. PISGAH. C. M.

ISAAC WATTS. Arr. by J. H. S.



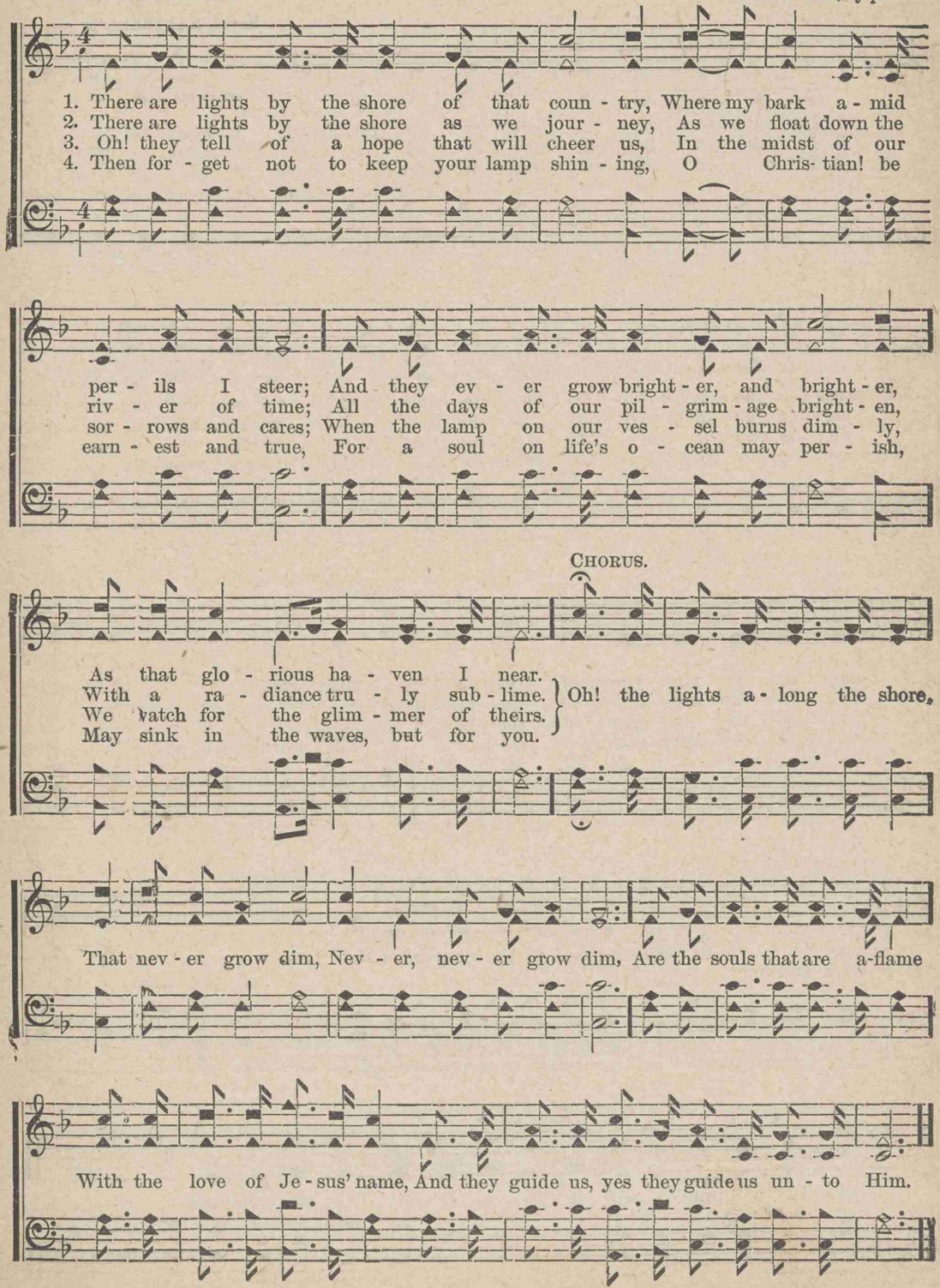
No. 94. REST OVER JORDAN.

GEO. B. HOLSINGER.



No. 95. LIGHTS ALONG THE SHORE.

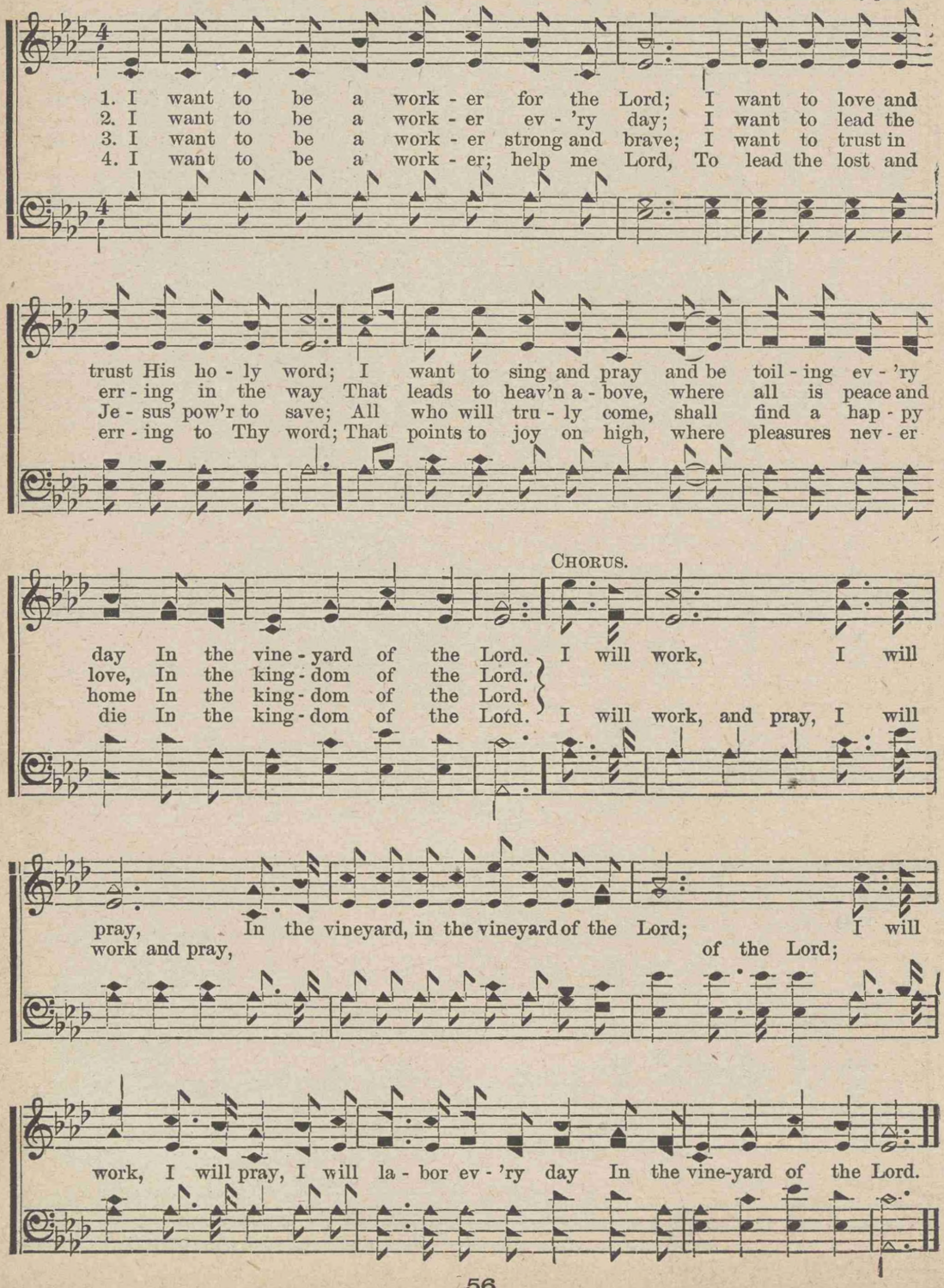
JOSEPHINE POLLARD. E. ROBERTS, by per.



No. 96. I WANT TO BE A WORKER.

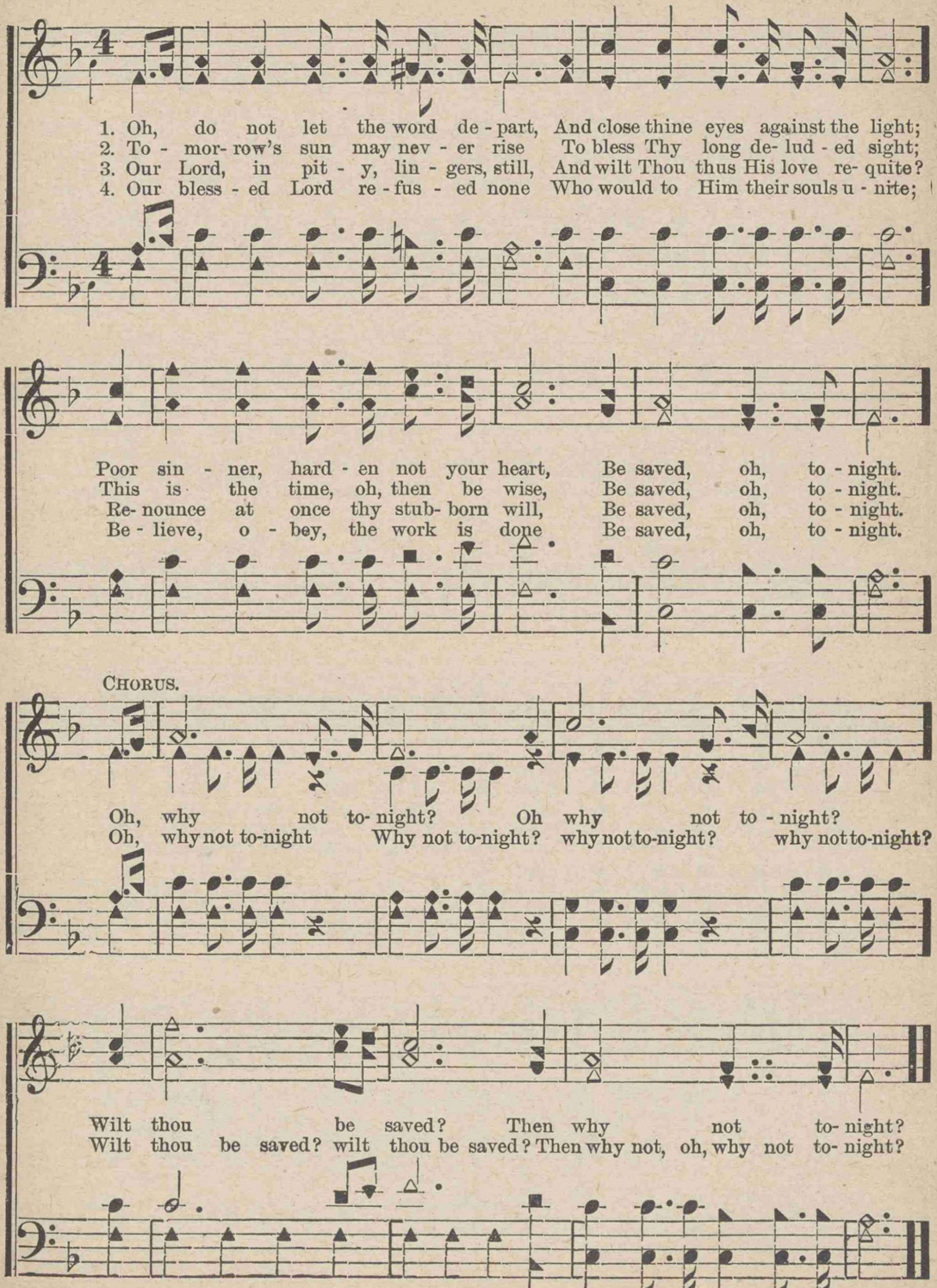
Matt. 9: 37.

I. B. Rev. I. BALTZELL, by per.



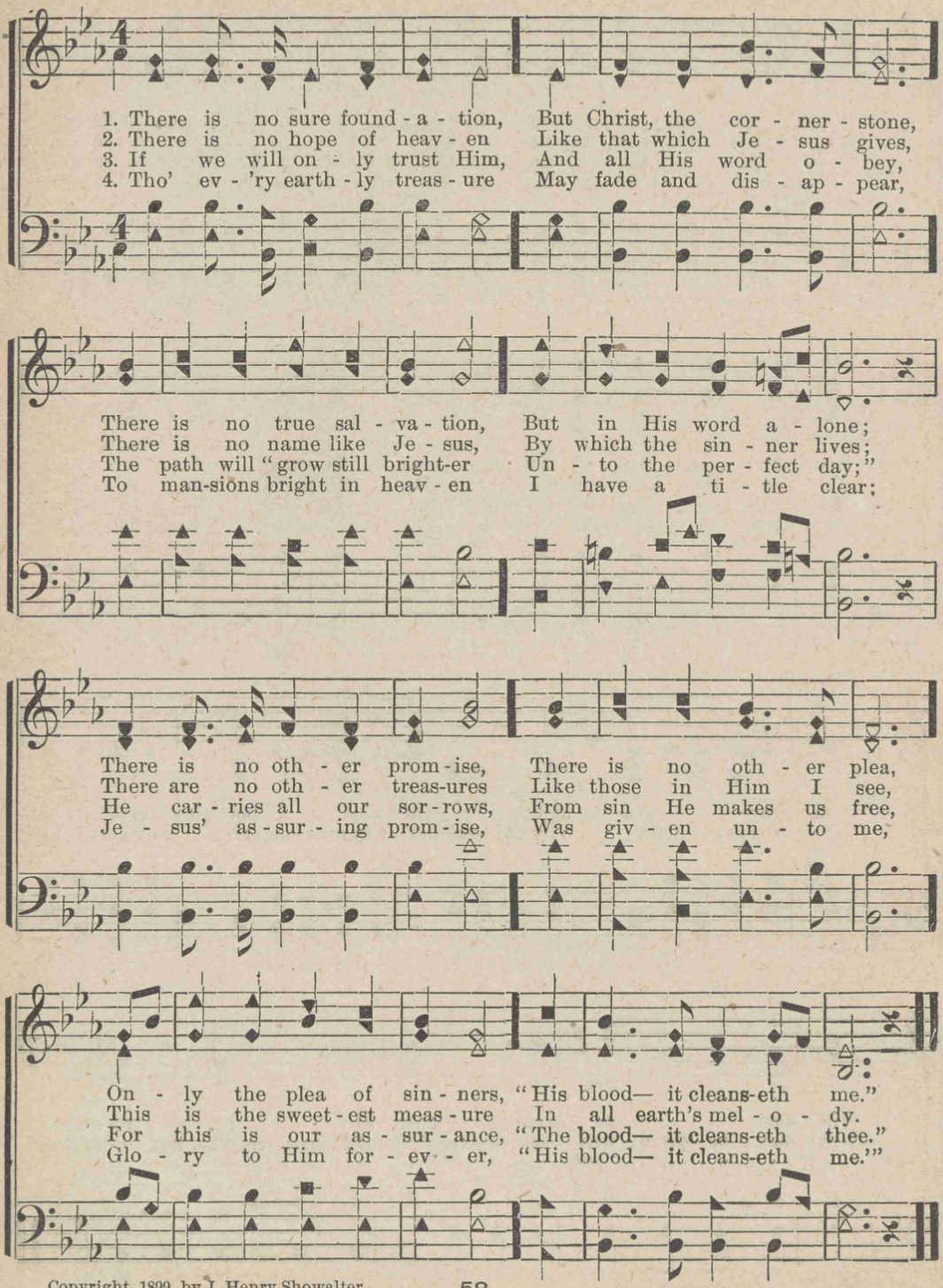
No. 97. OH, WHY NOT TO-NIGHT?

J. CALVIN BUSHEY, by per.



No. 98. HIS BLOOD IT CLEANSETH ME. 7s & 6s.

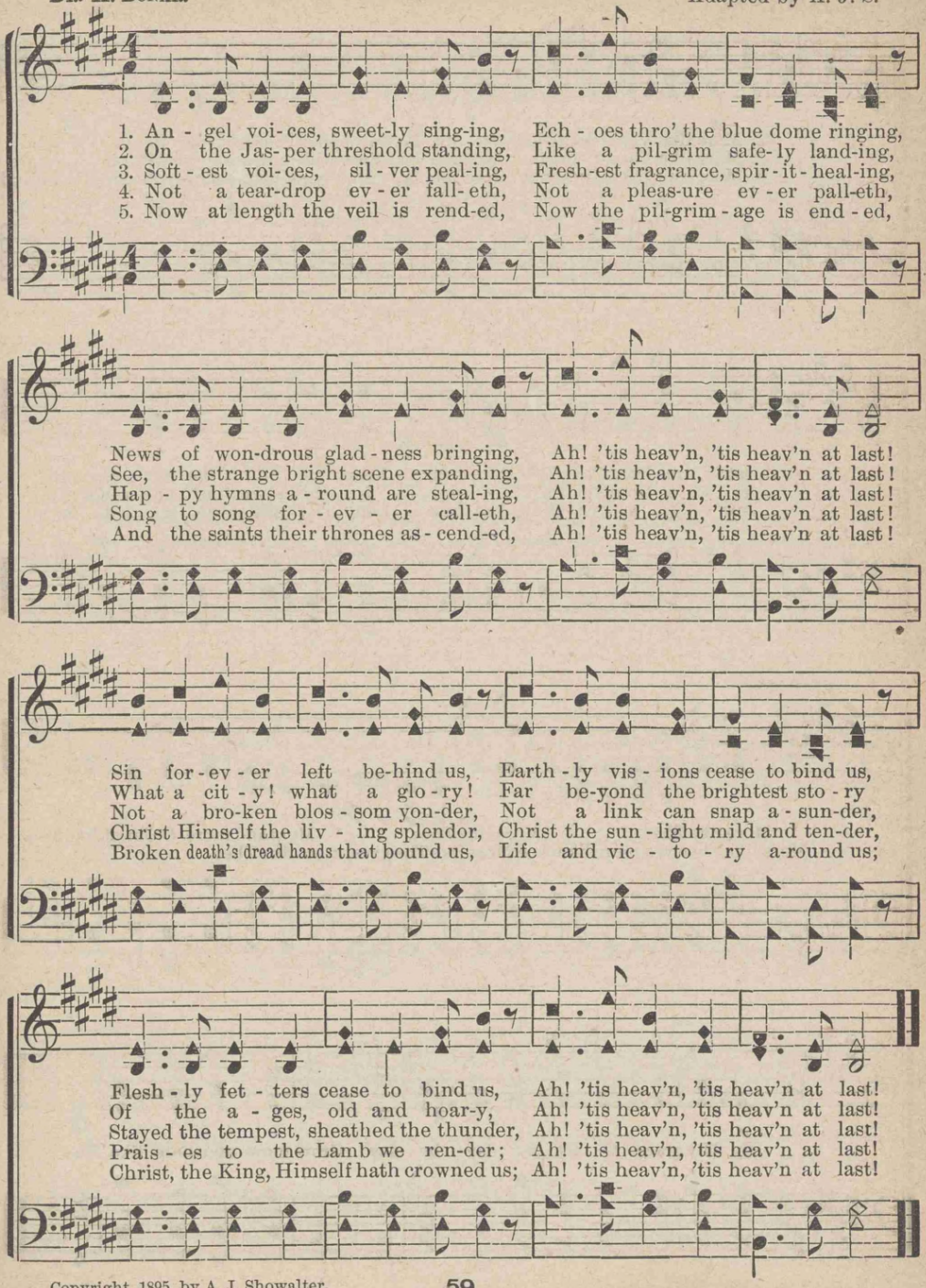
J. O. Barnhart. J. Henry Showalter.



Copyright, 1899, by J. Henry Showalter.

No. 99. 'TIS HEAVEN AT LAST. 8s, 8s, 8s, 7s. D.

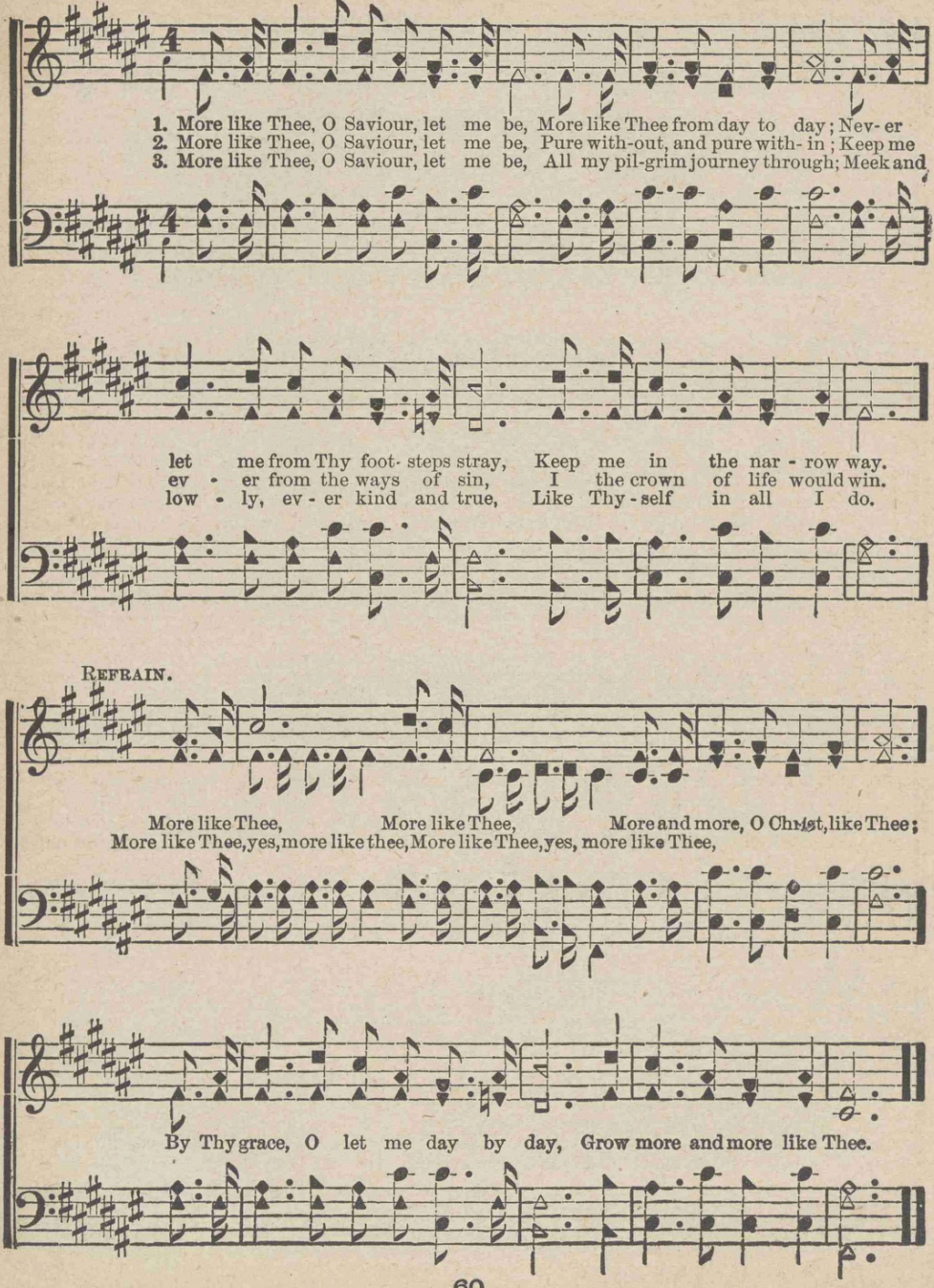
DR. H. BONAR. Adapted by A. J. S.



Copyright, 1895, by A. J. Showalter.

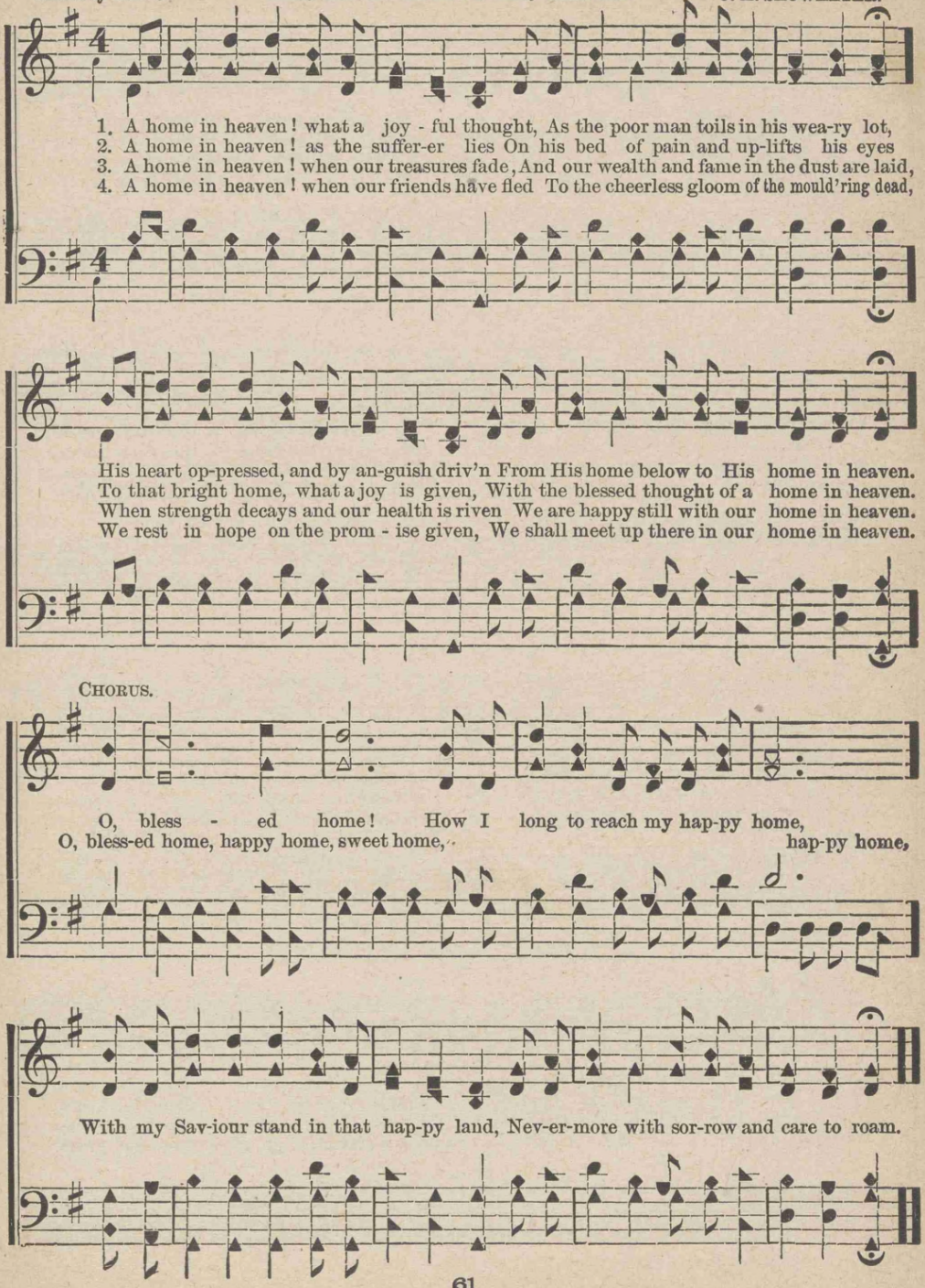
No. 100. MORE LIKE THEE.

FRANK M. DAVIS. J. HENRY SHOWALTER.



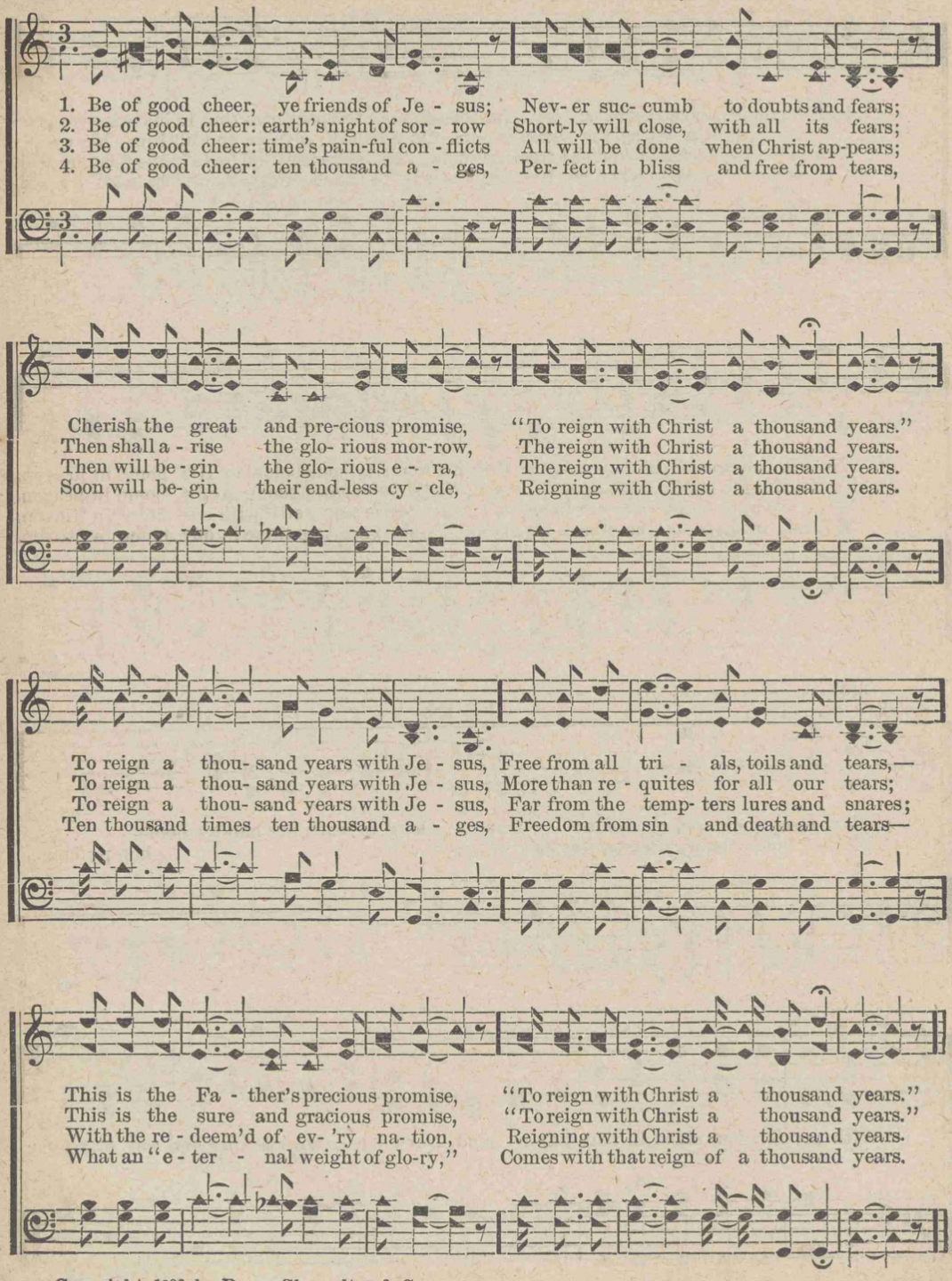
No. 101. A HOME IN HEAVEN. [645.]

Chorus by J. H. S. "In my Father's House are many mansions." J. M. SHOWALTER.



No. 102. A THOUSAND YEARS WITH JESUS.

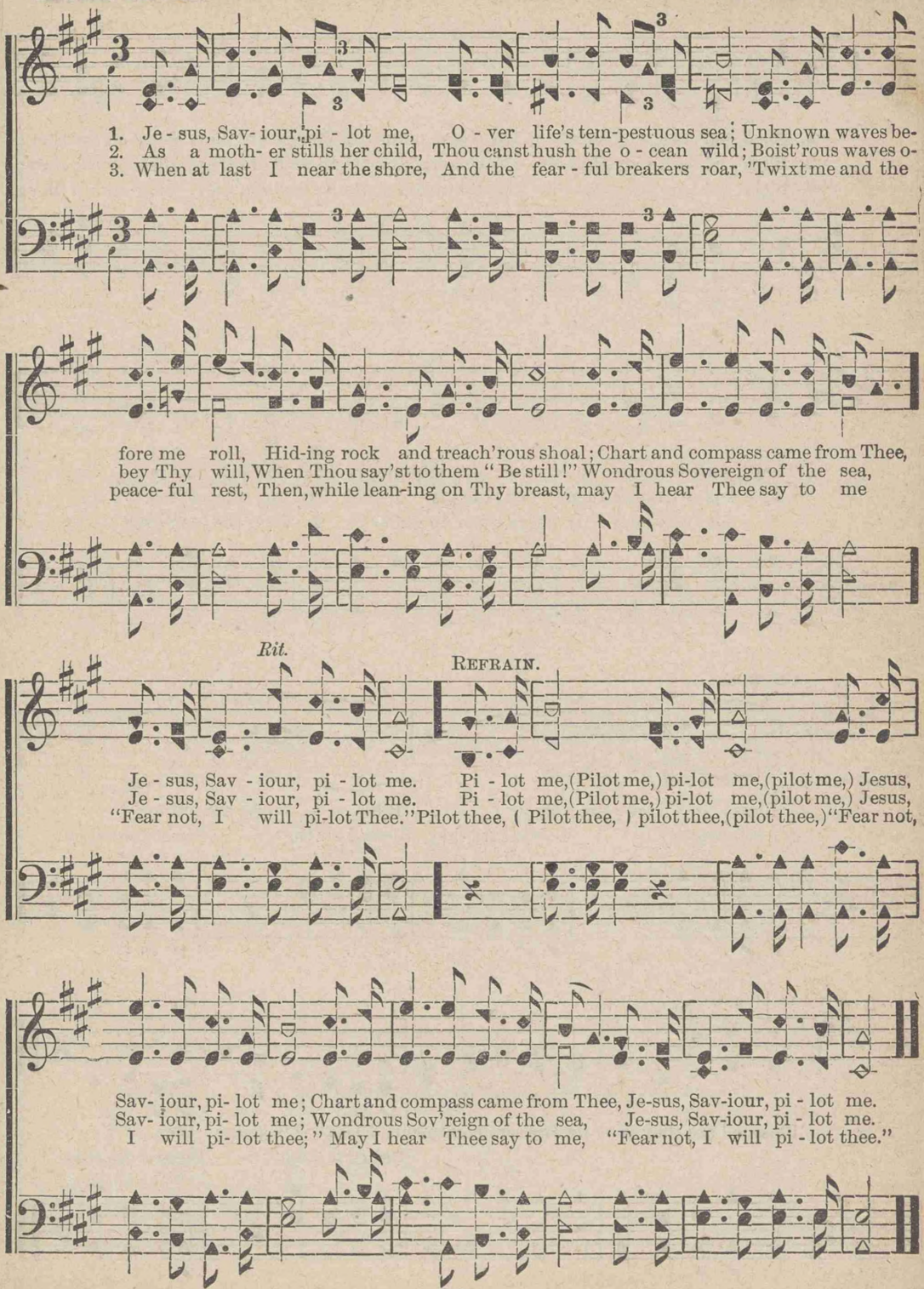
L. H. JAMESON. Arr. from WORK, by J. HENRY SHOWALTER.



Copyright, 1890, by Perry, Showalter & Co.

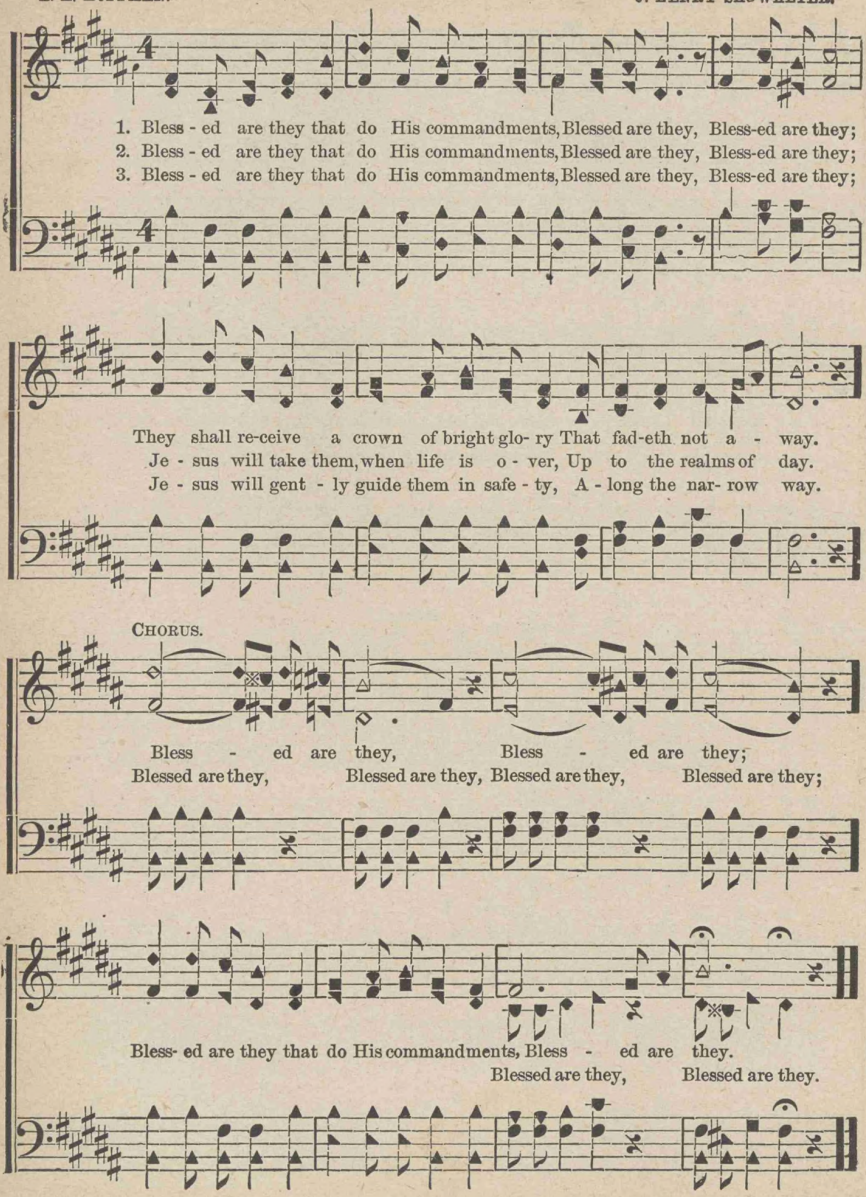
No. 103. JESUS, SAVIOUR, PILOT ME.

EDWARD HOPPER. J. HENRY SHOWALTER.



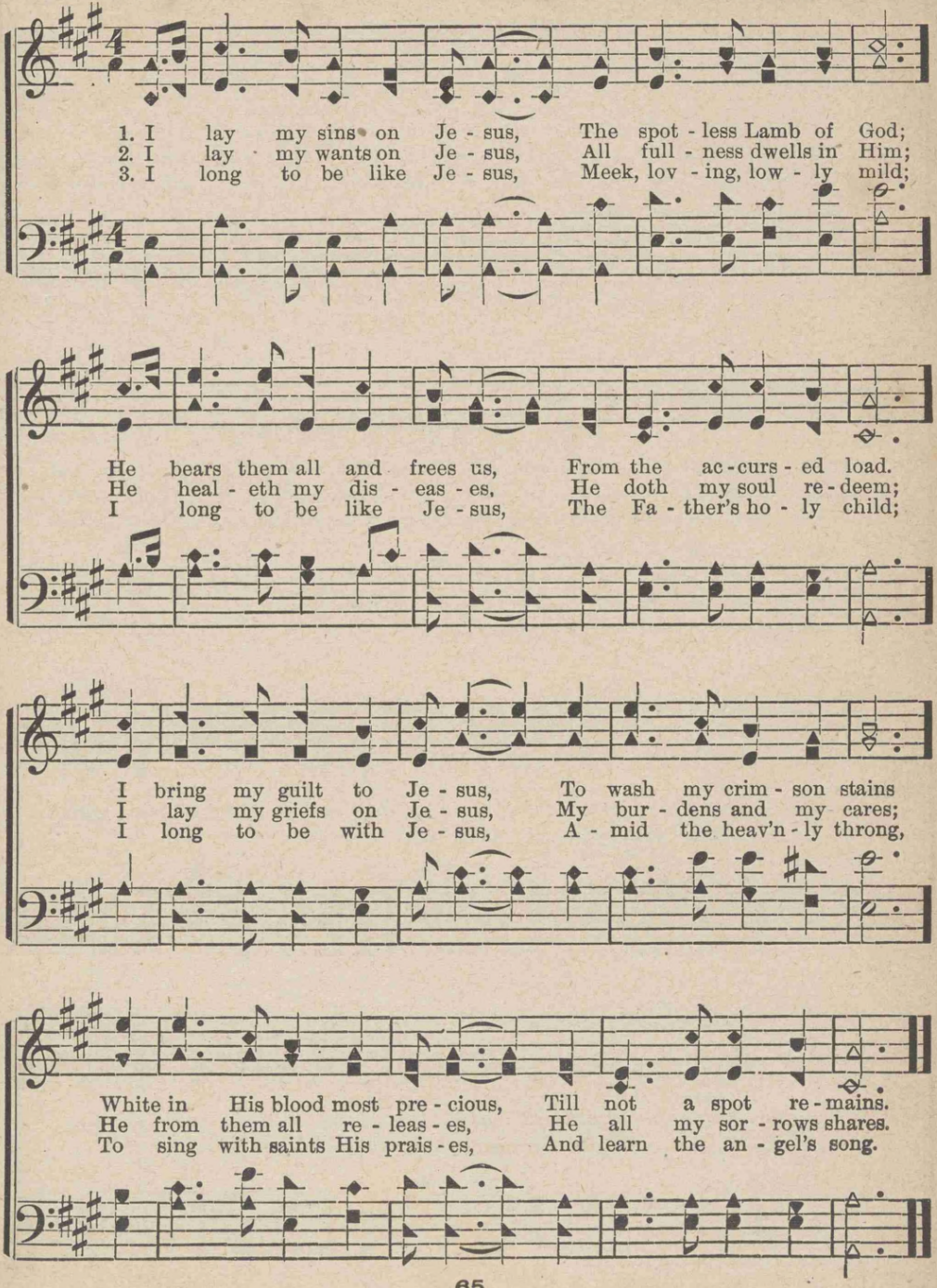
No. 104. BLESSED ARE THEY.

E. A. HOFFMAN. J. HENRY SHOWALTER.



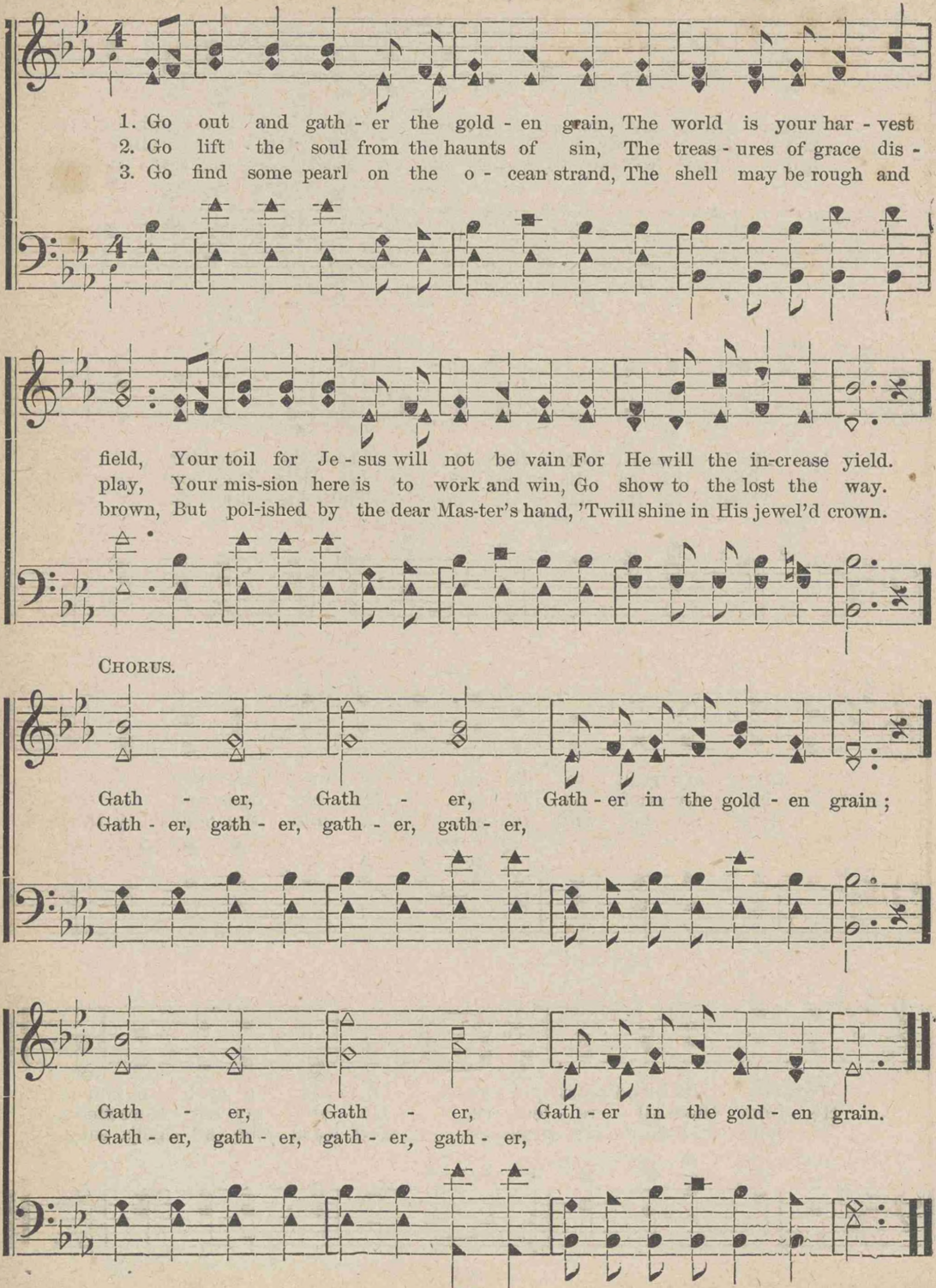
No. 105. I LAY MY SINS ON JESUS. 7s & 6s.

DR. BONAR. J. HENRY SHOWALTER. 1899.



NO. 106. GATHER THE GOLDEN GRAIN.

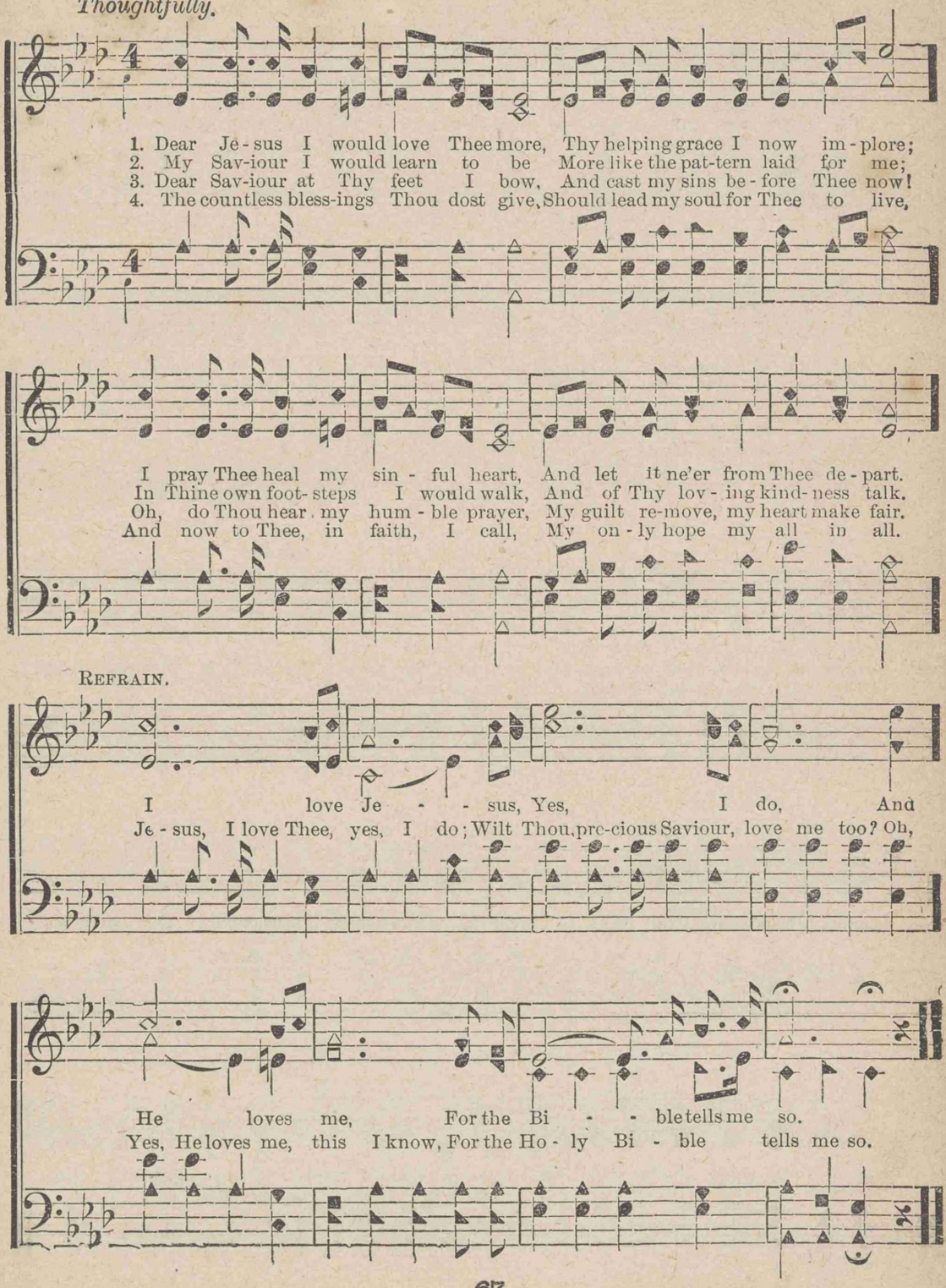
Mrs. E. W. CHAPMAN. "Put ye in the sickle, for the harvest is ripe."—JOEL 3: 13. FRANK M. DAVIS.



No. 107. I LOVE JESUS.

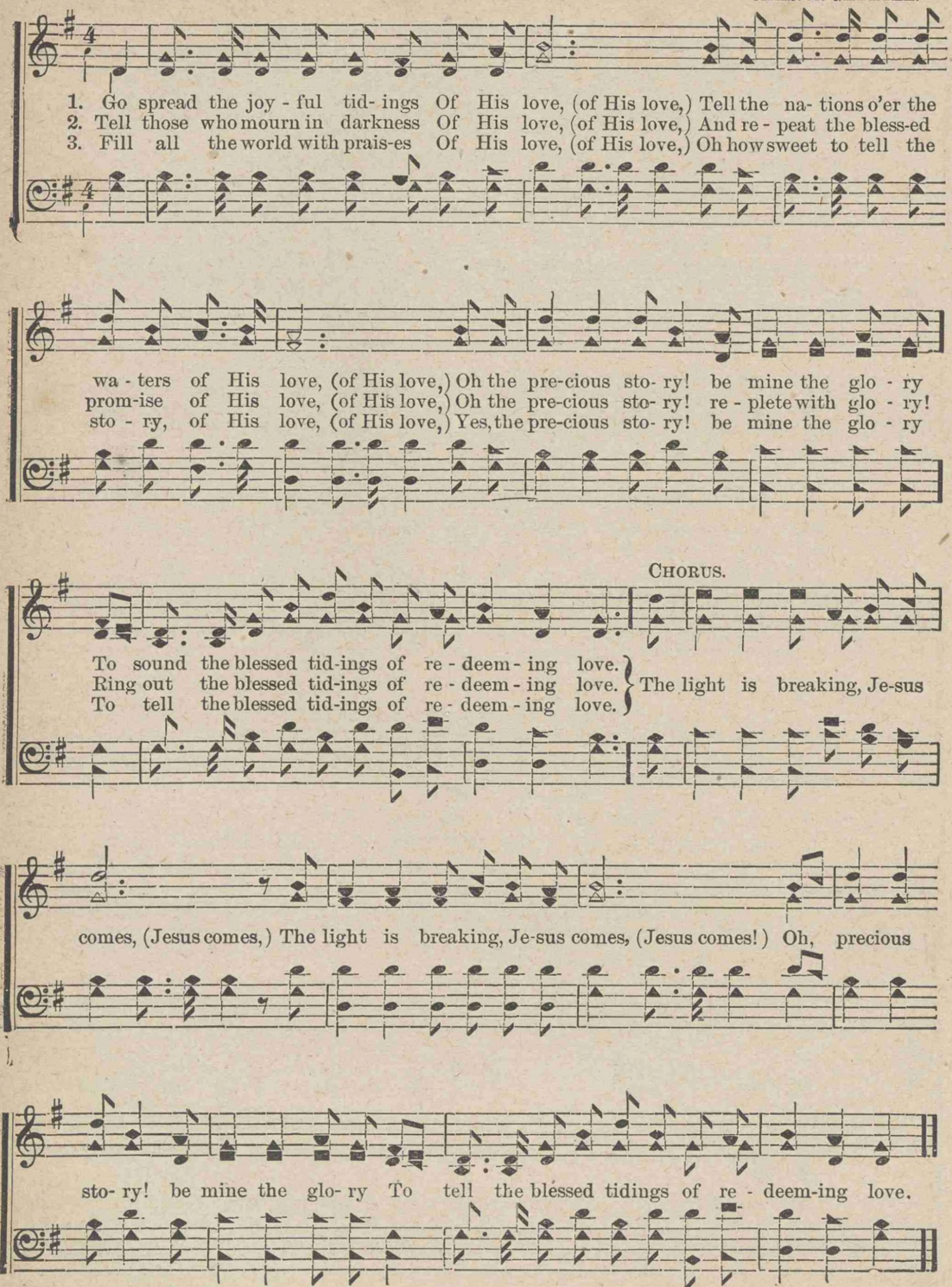
Words and Music by GEO. B. HOLSINGER.

Thoughtfully.



No. 108. HIS LOVE.

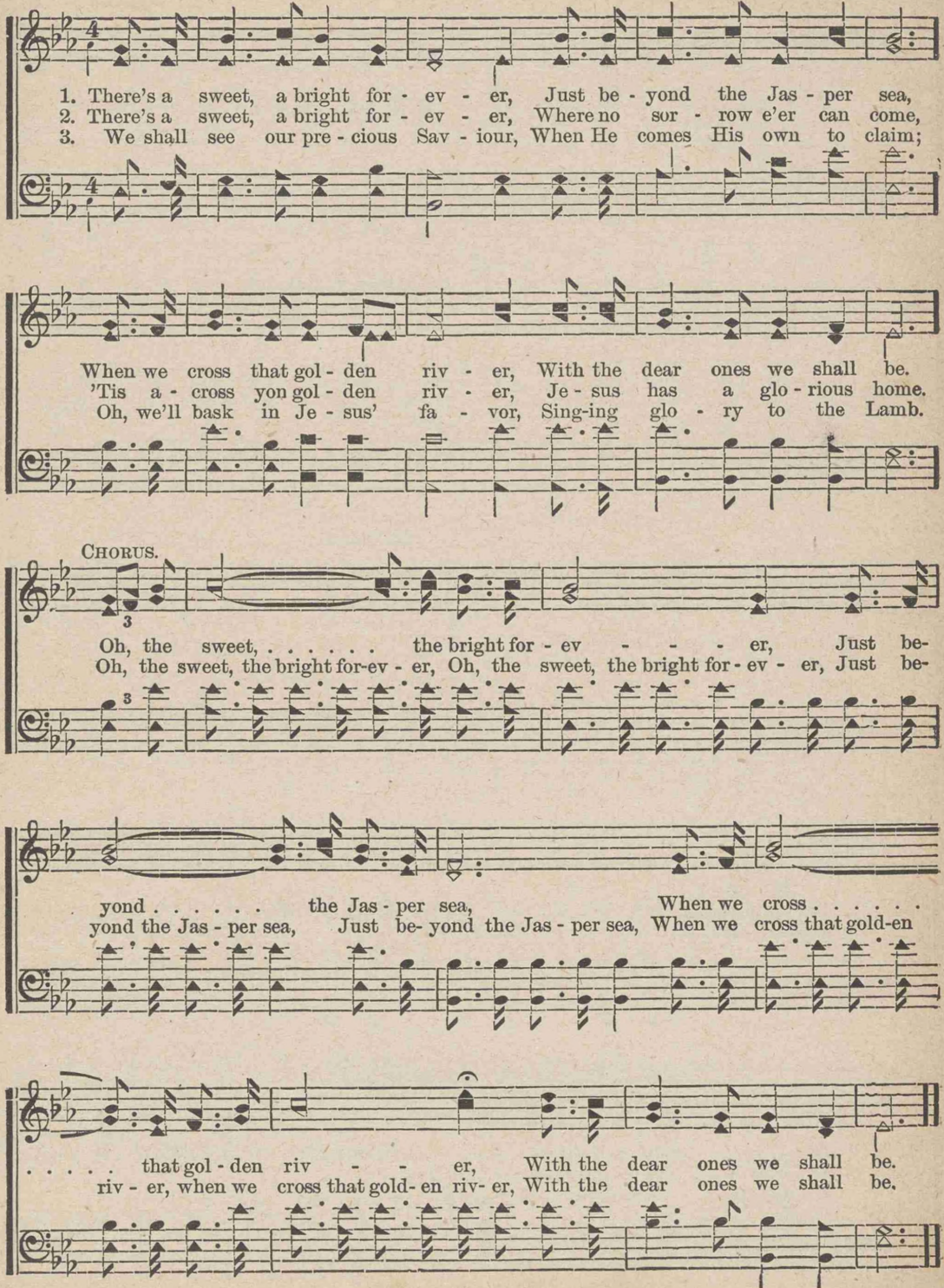
Mrs. L. K. ROGERS. CHAS. H. GABRIEL.



Copyright, 1890, by Chas. H. Gabriel.

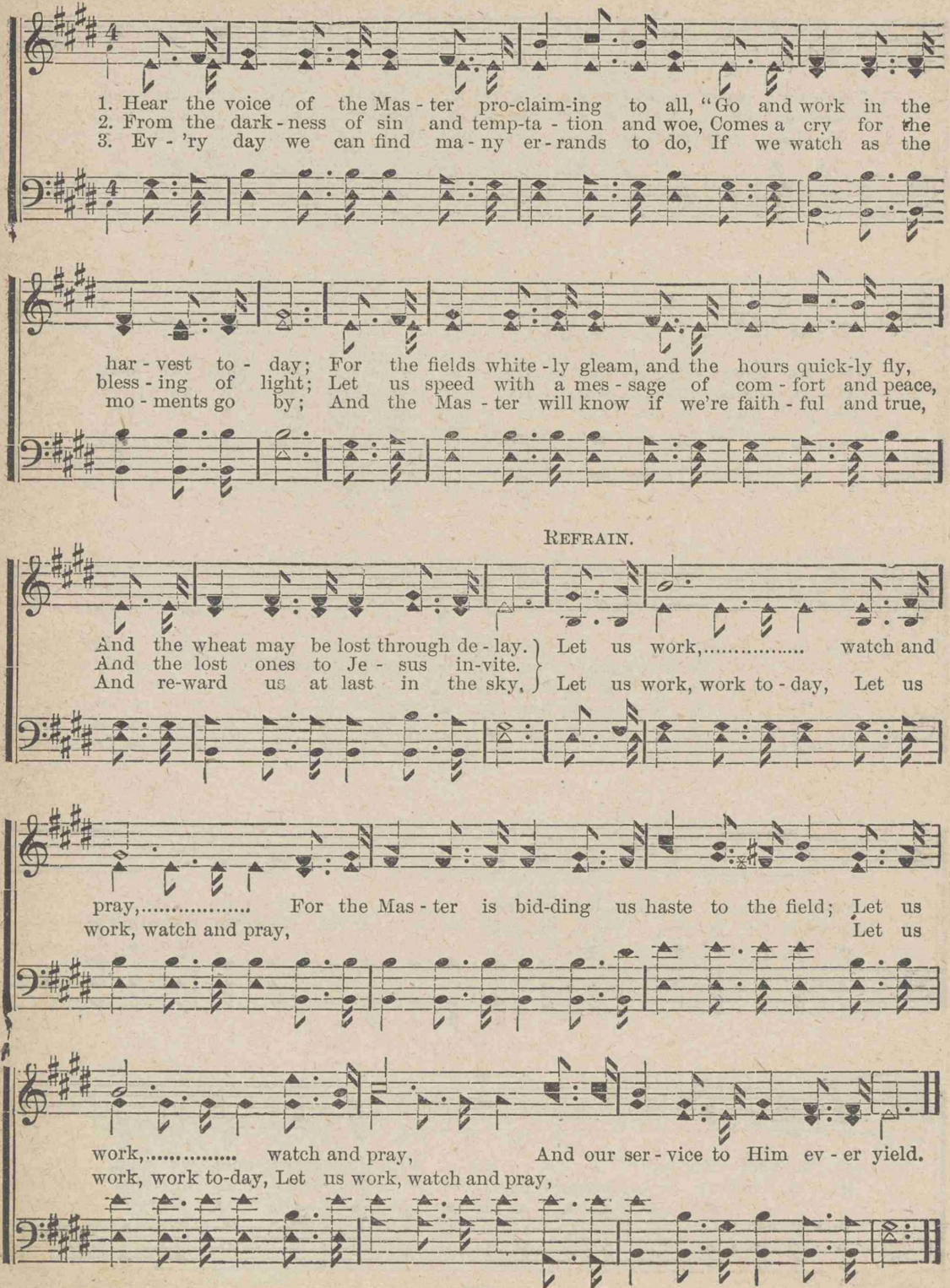
No. 109. THE BRIGHT FOREVER.

C. E. POLLOCK, by per.



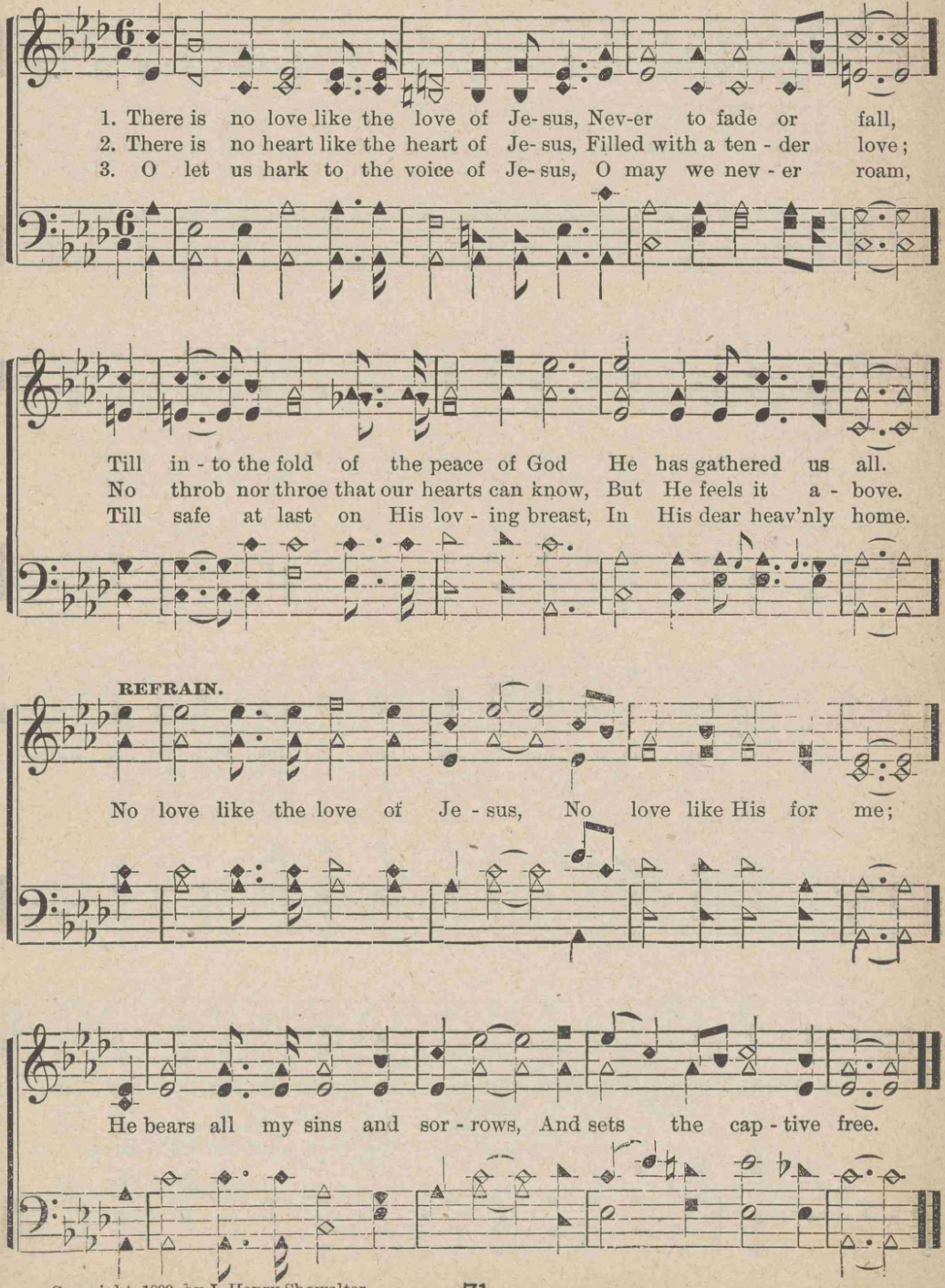
No. 110. FORTH TO THE HARVEST.

MRS. ADALINE H. BEERY. J. HENRY SHOWALTER.



No. 111. NO LOVE LIKE THE LOVE OF JESUS. 10s & 6s.

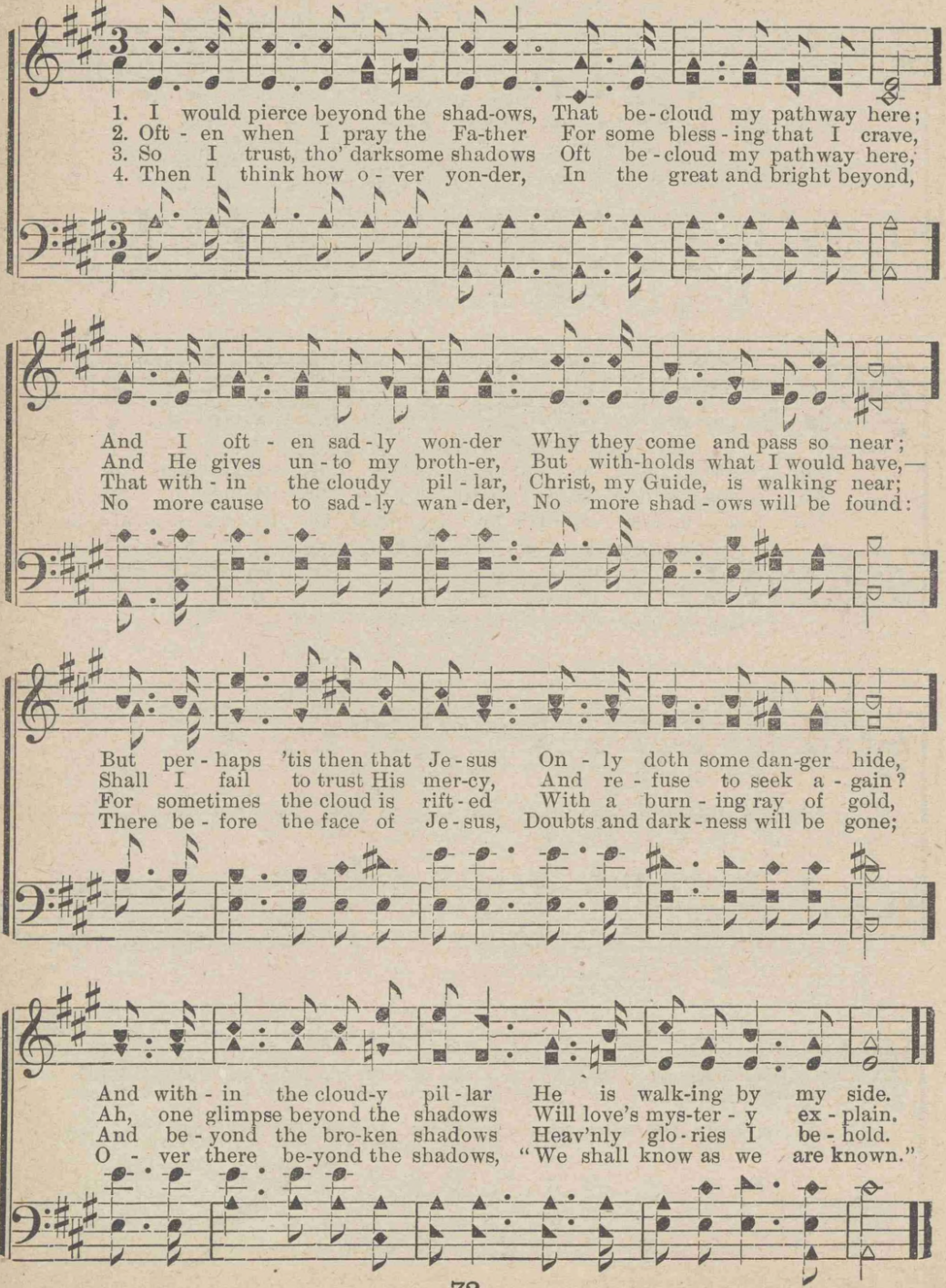
J. HENRY SHOWALTER.



Copyright, 1899, by J. Henry Showalter.

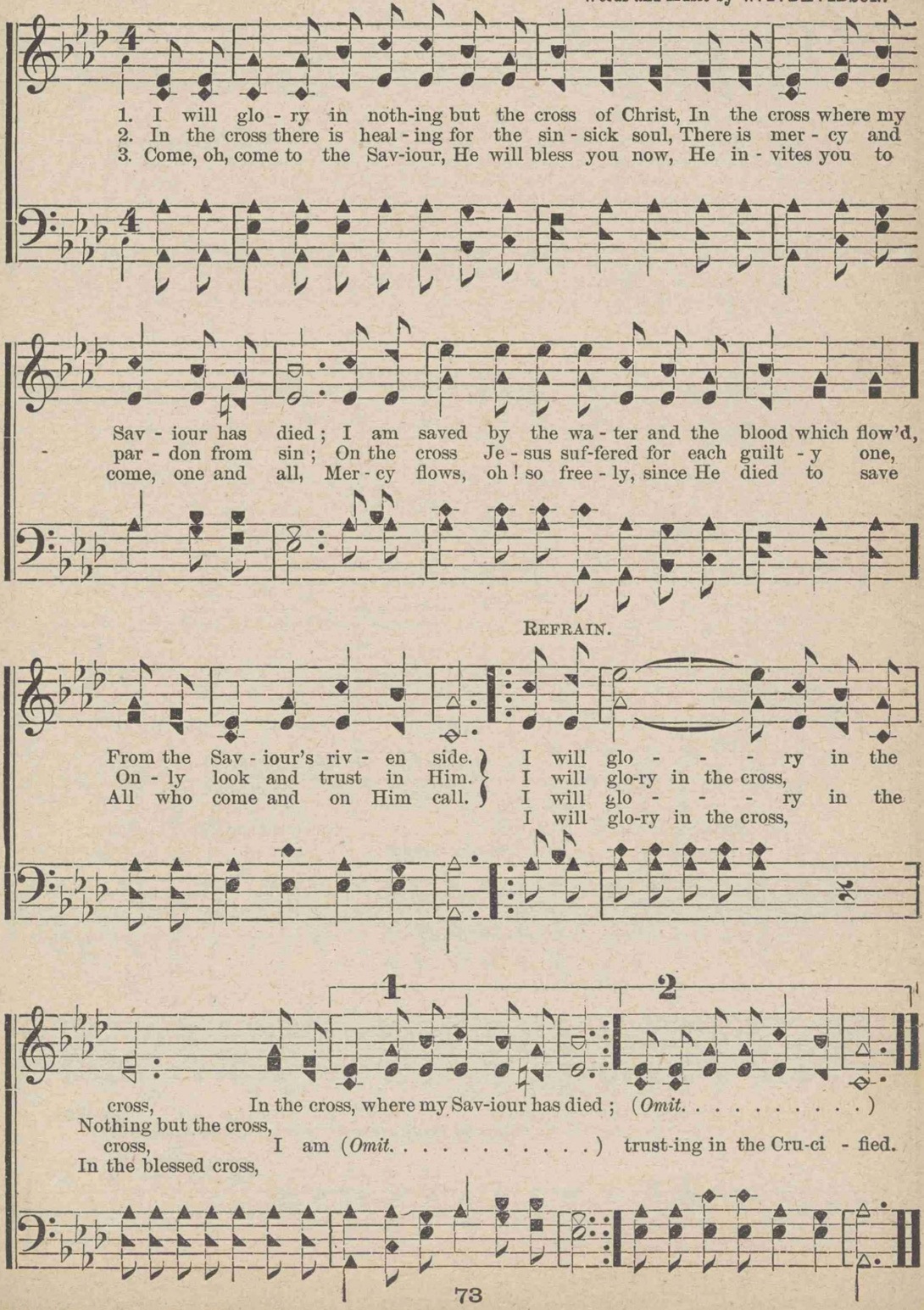
No. 112. BEYOND THE SHADOWS. 8s & 7s.

J. W. WAYLAND, JR. Respectfully inscribed to Rev. A. Y. Napier. J. HENRY SHOWALTER.



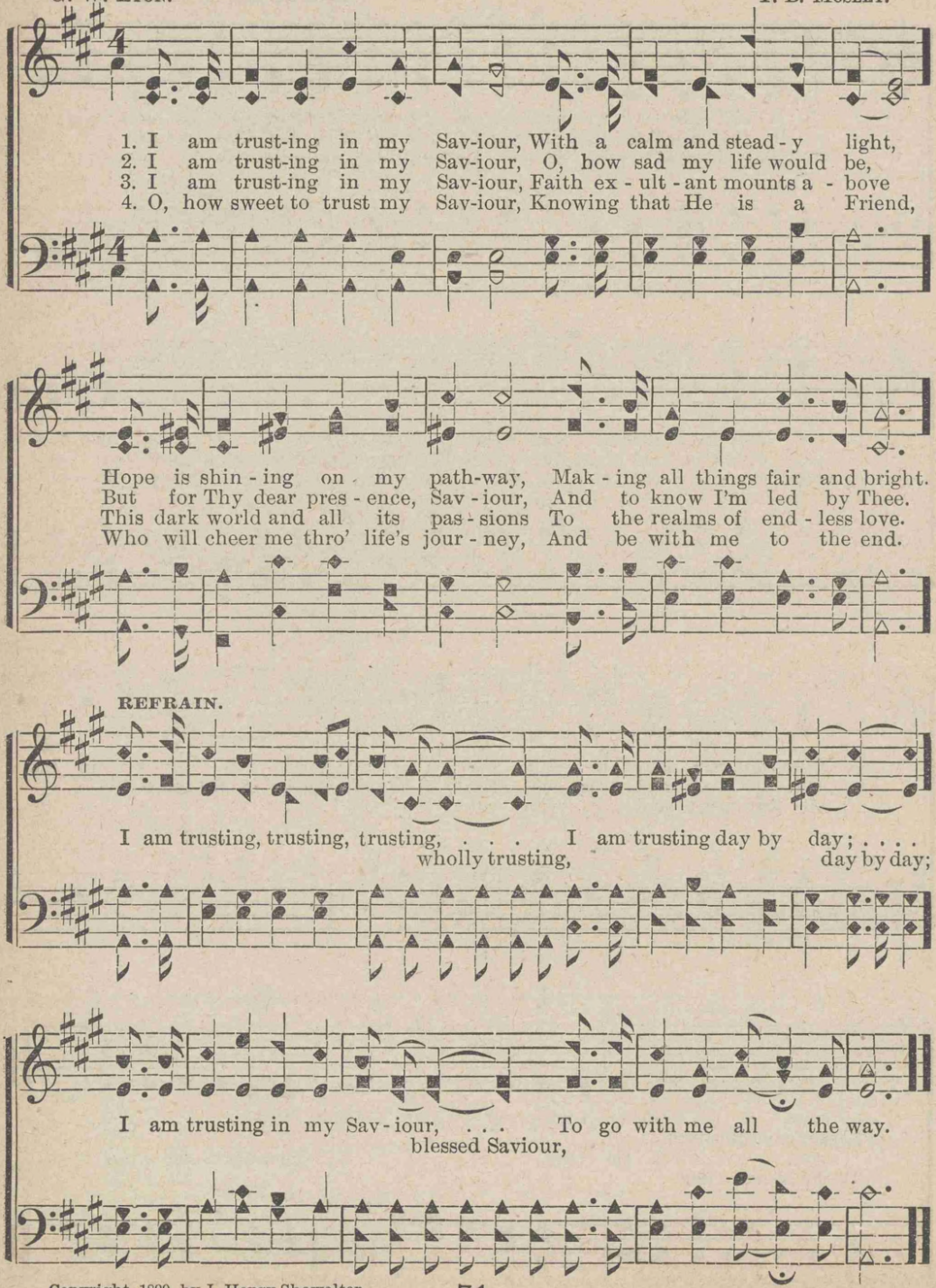
No. 113. I WILL GLORY IN THE CROSS.

Words and Music by W. P. DAVIDSON.



No. 114. I AM TRUSTING IN MY SAVIOUR. 8s & 7s.

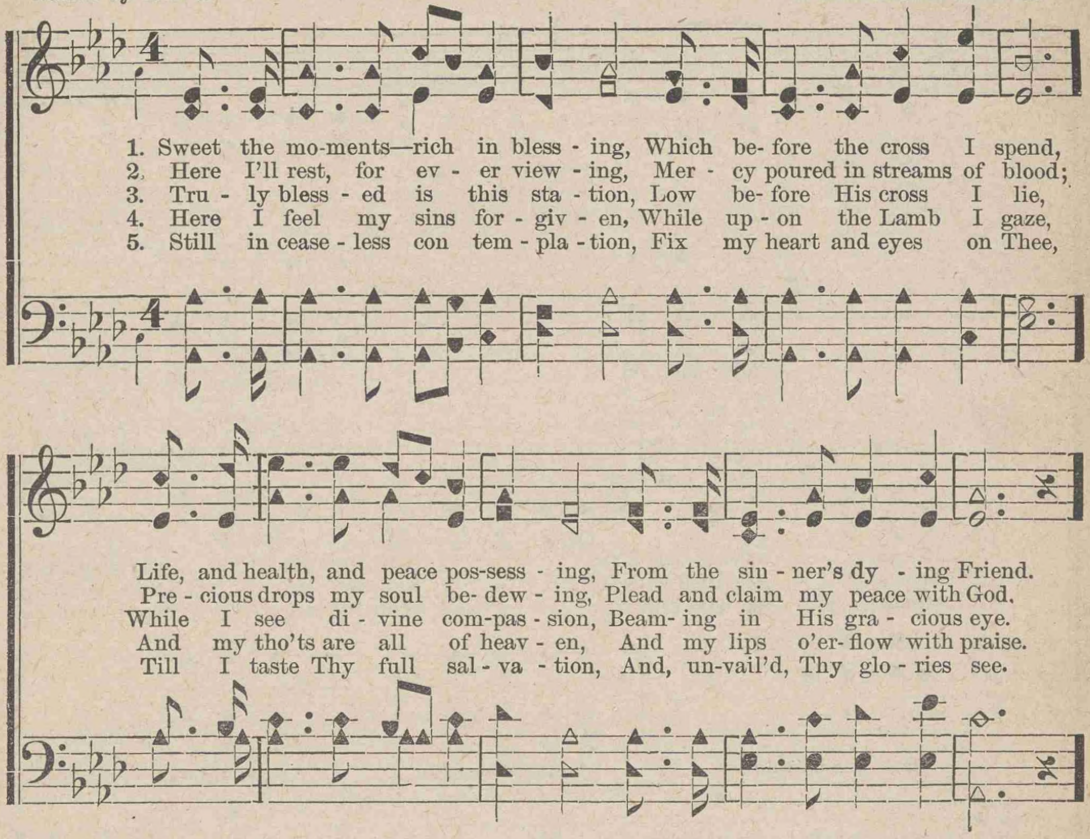
G. W. Lyon. T. B. Mosley.



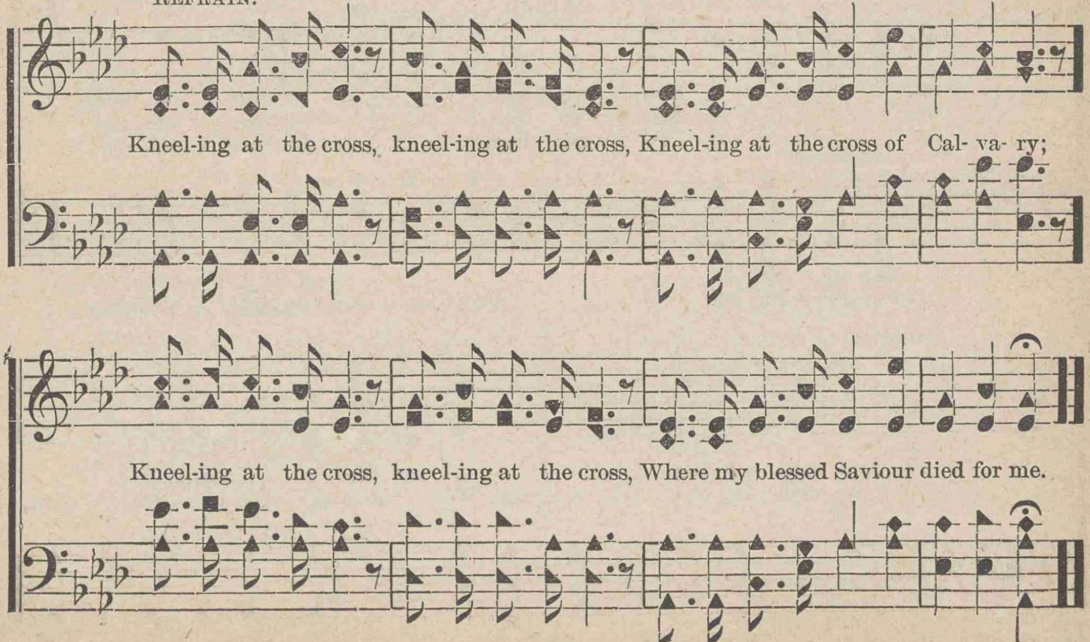
Copyright, 1899, by J. Henry Showalter.

No. 115. KNEELING AT THE CROSS.

Refrain by J. H. S. J. HENRY SHOWALTER.

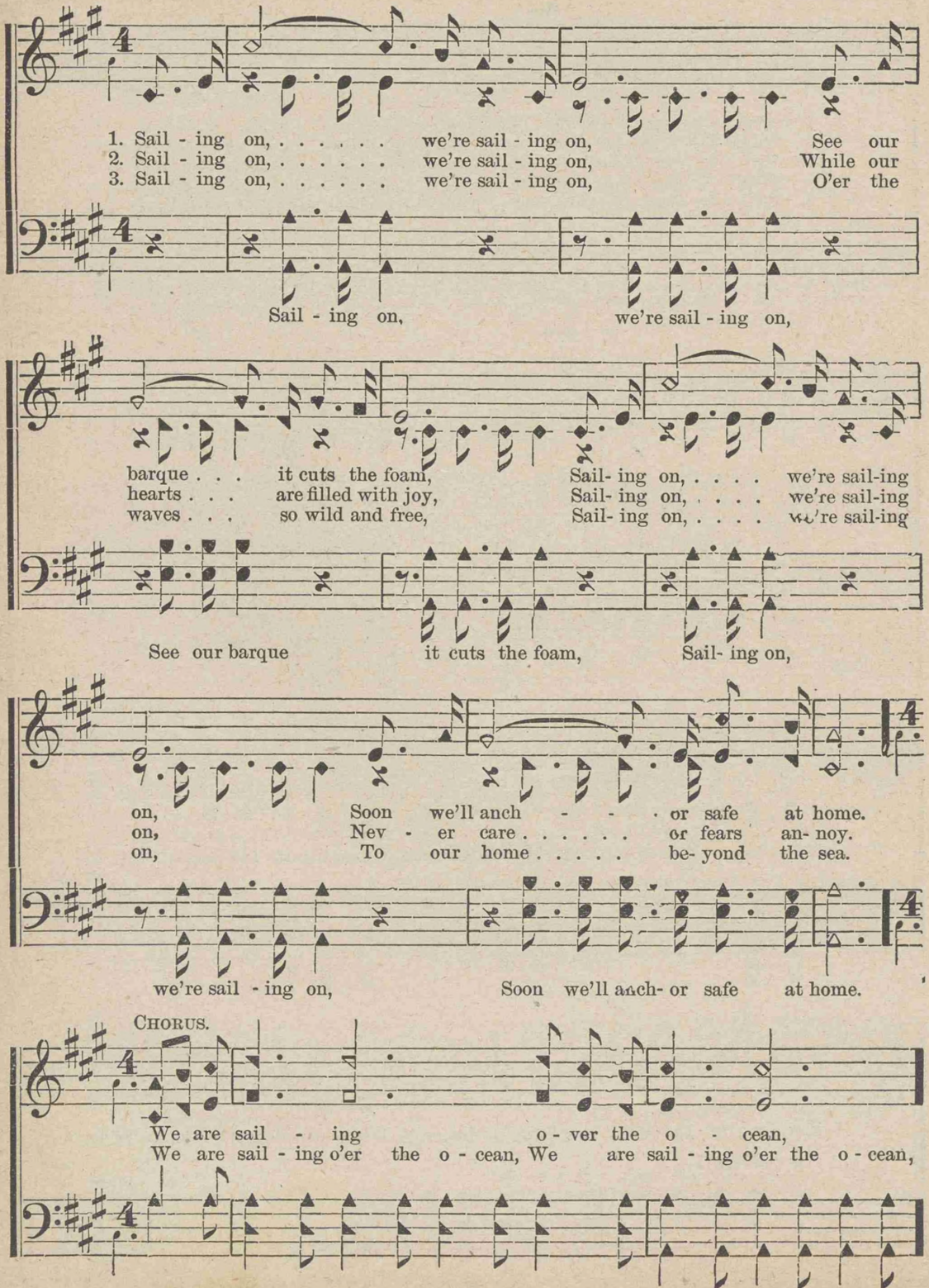


REFRAIN.

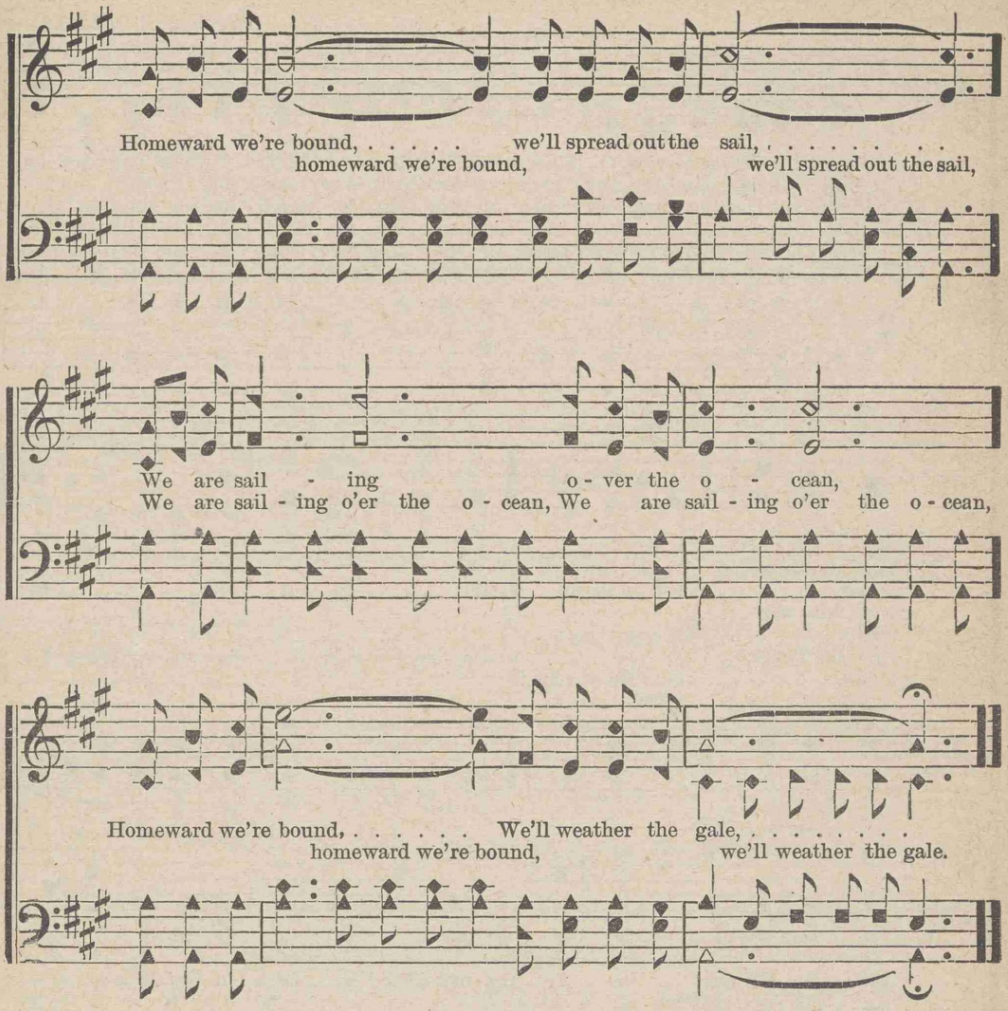


No. 116. SAILING ON.

FRANK M. DAVIS. S. J. PERRY.



SAILING ON. Concluded.



No. 117. There is A Happy Land. P. M. [809.]

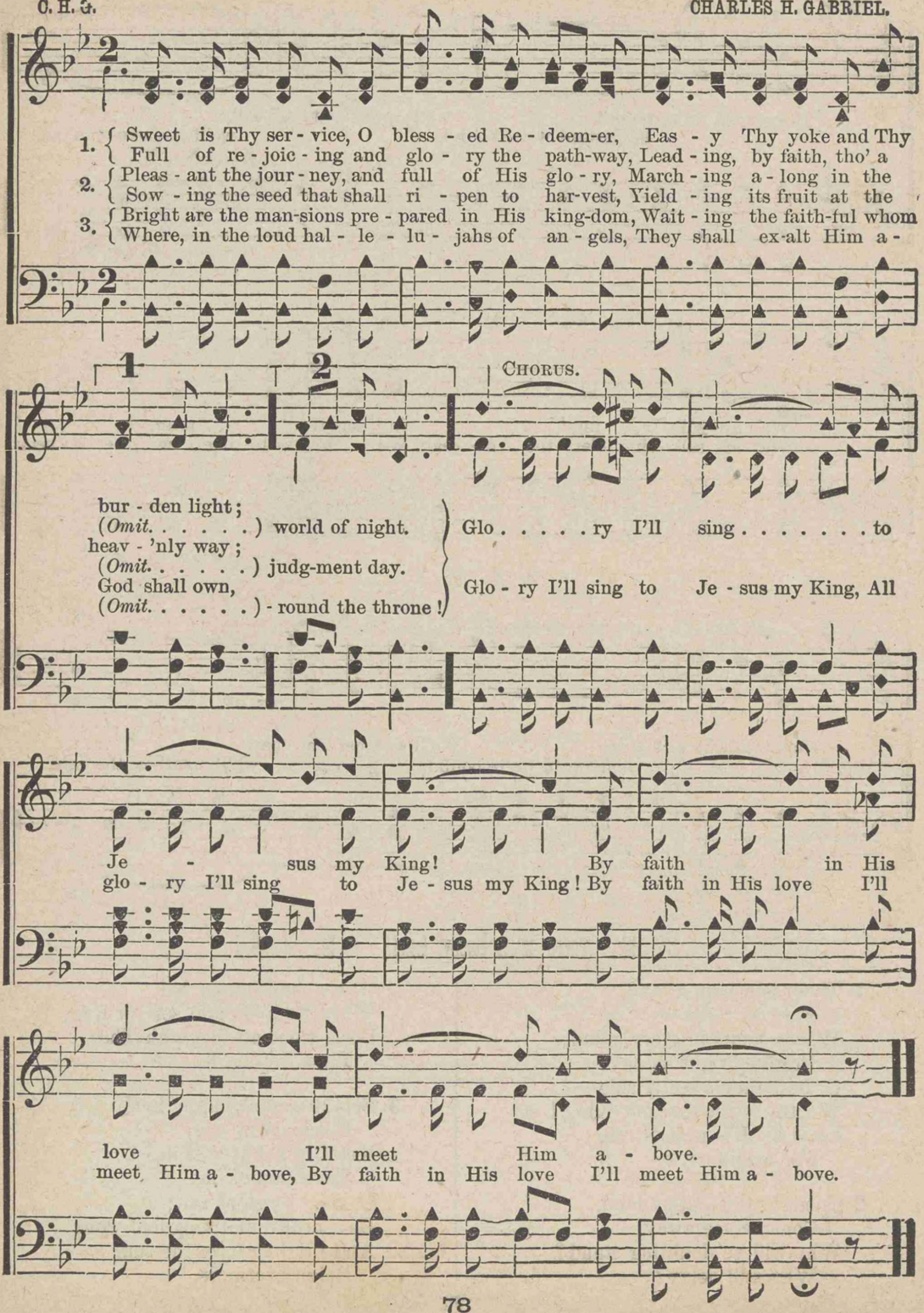
1 There is a happy land,
Far, far away—
Where saints in glory stand,
Bright, bright as day:
O, how they sweetly sing—
Worthy is the Saviour King!
Loud let His praises ring
For evermore.

2 Come to this happy land,
Come, come away;
Why will ye doubting stand?
Why still delay?
O, we shall happy be!
When from sin and sorrow free;
Lord, we shall live with Thee,
Blest evermore.

3 Bright in that happy land,
Beams ev'ry eye;
Kept by a Father's hand,
Love cannot die.
O, then to glory run;
Be a crown and kingdom won;
And bright above the sun,
Reign evermore.

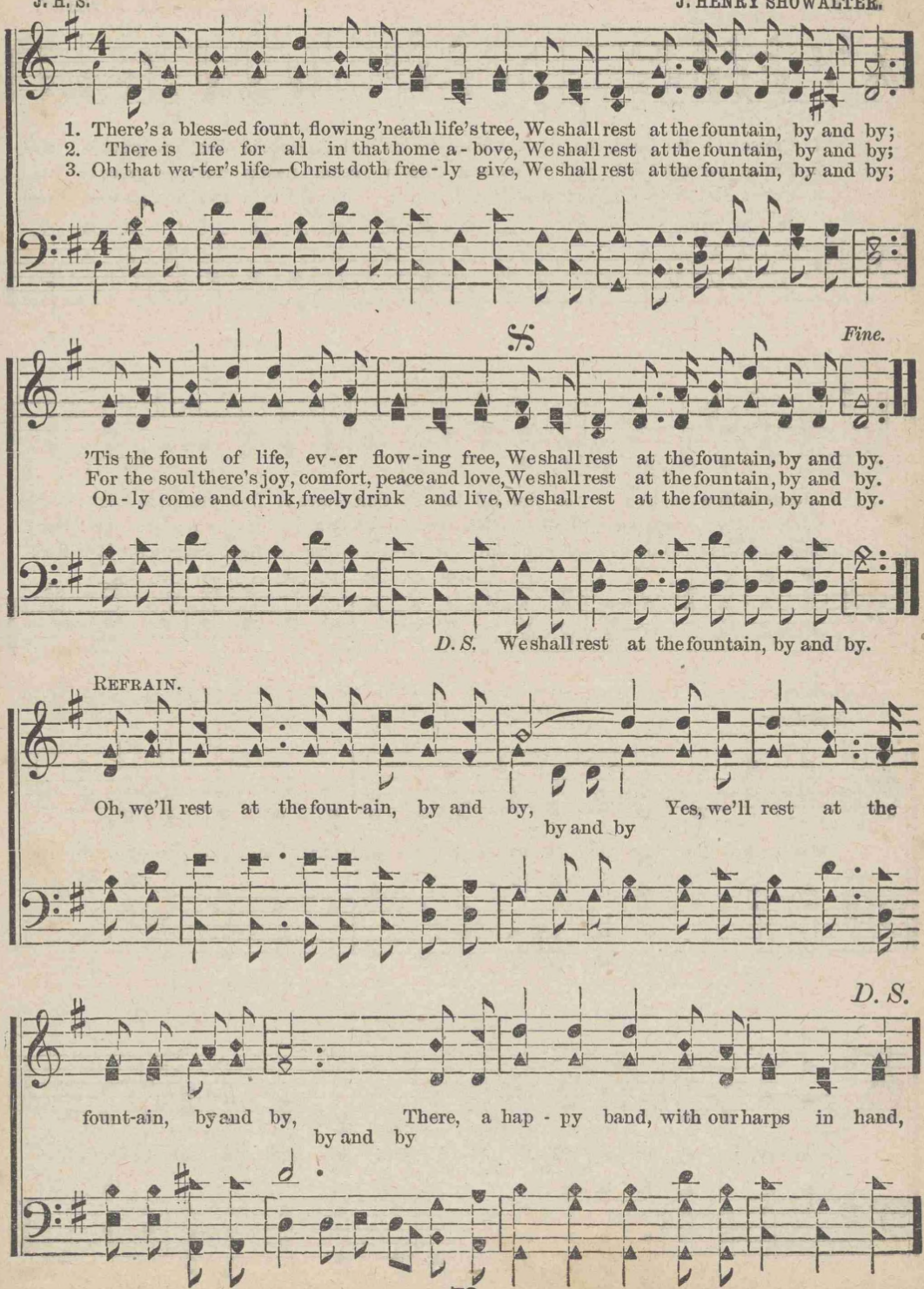
No. 118. GLORY I'LL SING.

C. H. G. CHARLES H. GABRIEL.



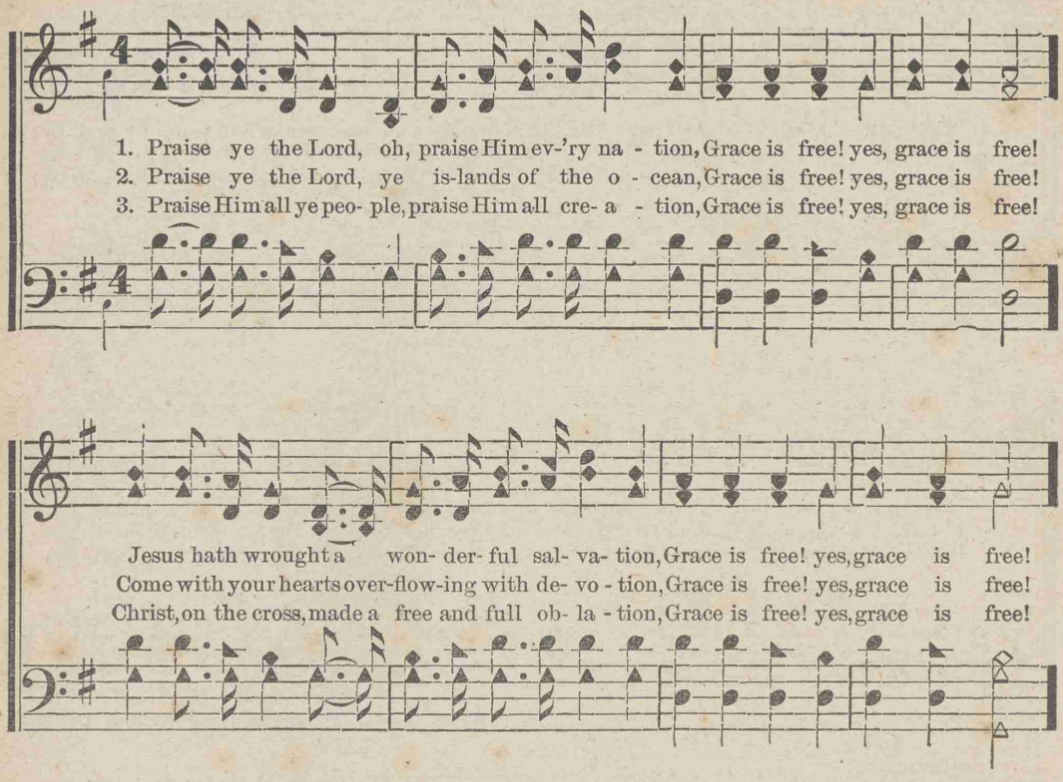
NO. 119. WE'LL REST AT THE FOUNTAIN.

J. H. S. J. HENRY SHOWALTER.



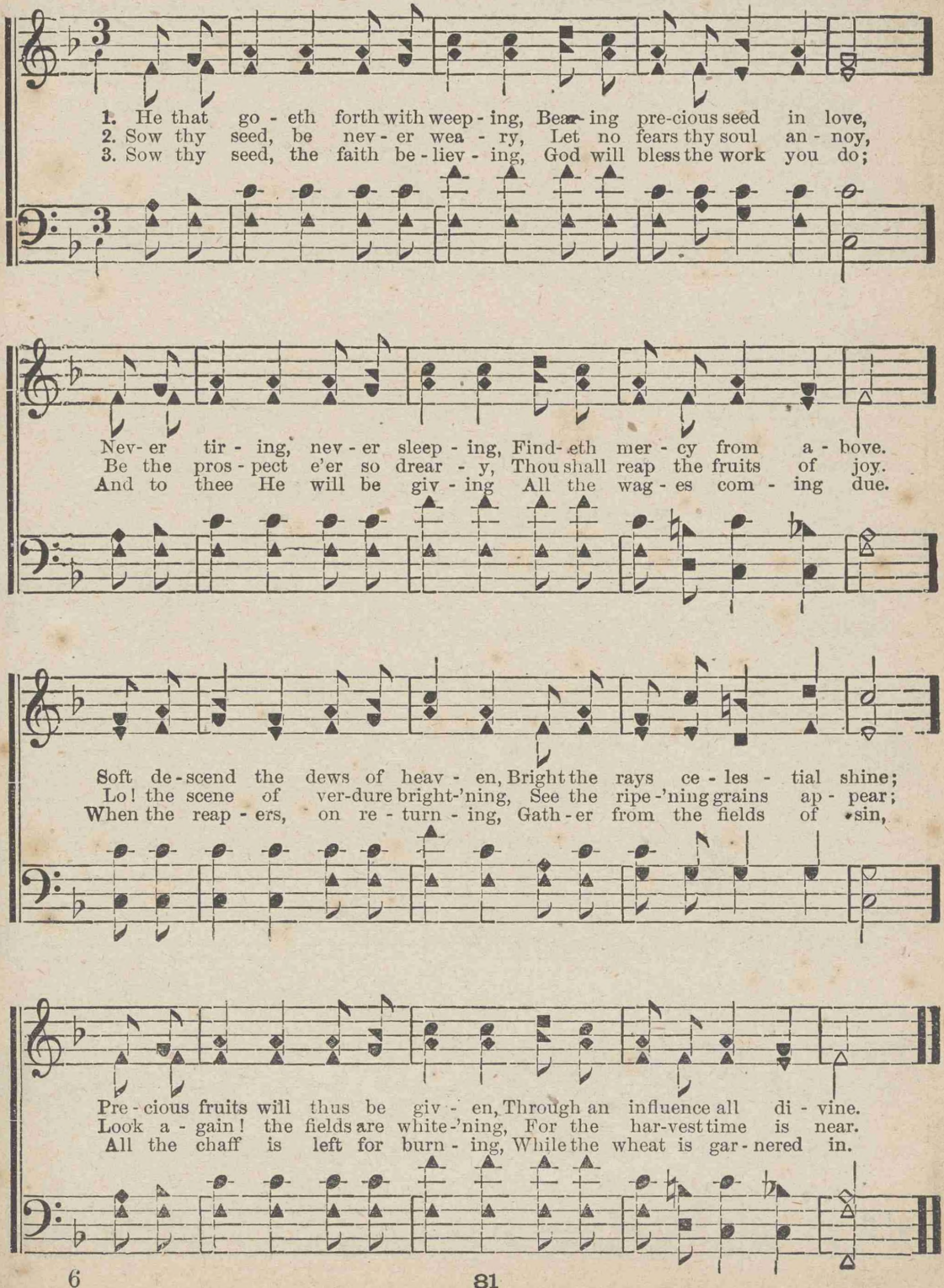
No. 120. GRACE IS FREE.

S. J. P. S. J. PERRY.



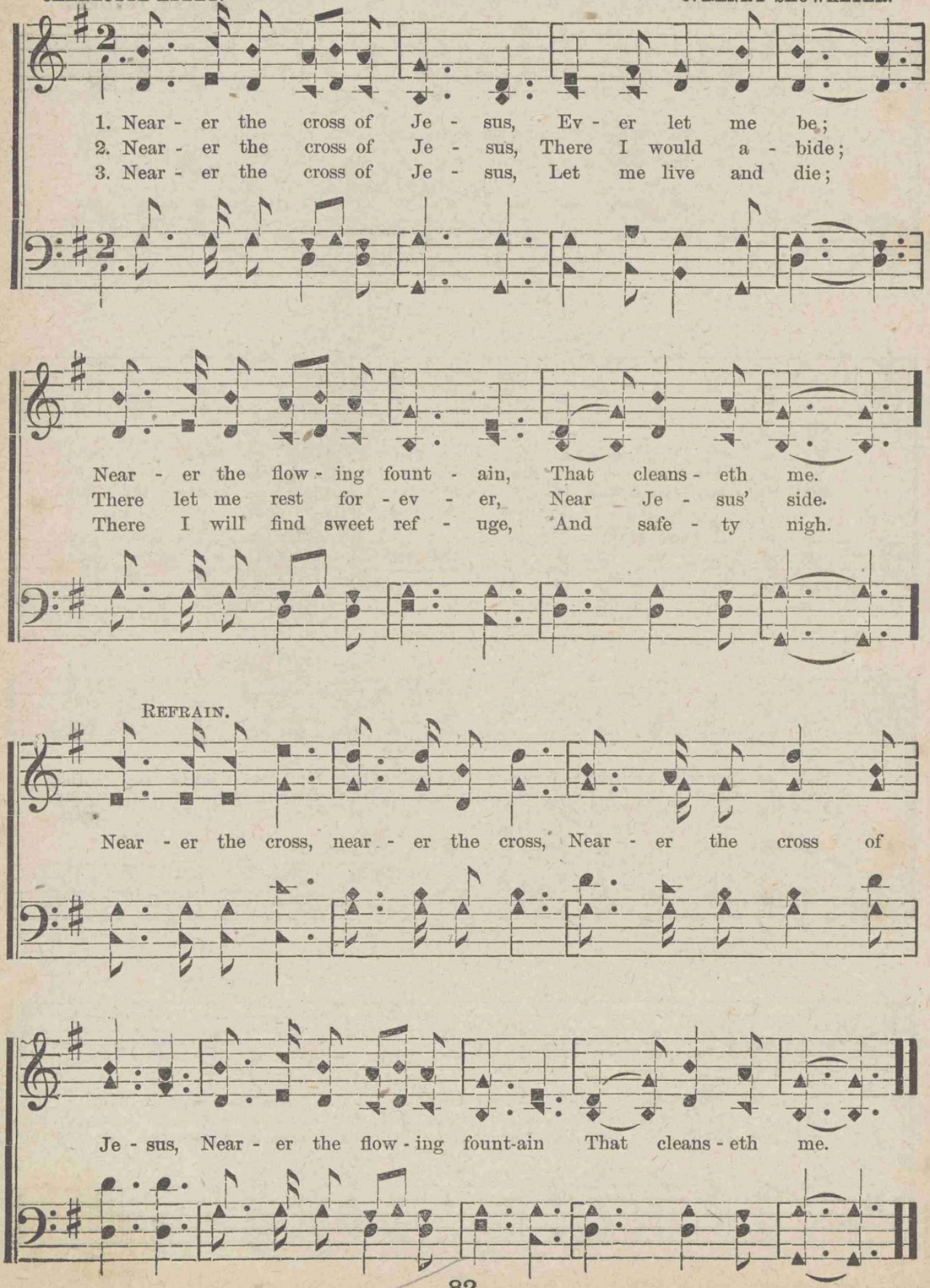
No. 121. HARVEST TIME.

Dr. THOMAS HASTINGS. CHAS. EDW. POLLOCK.



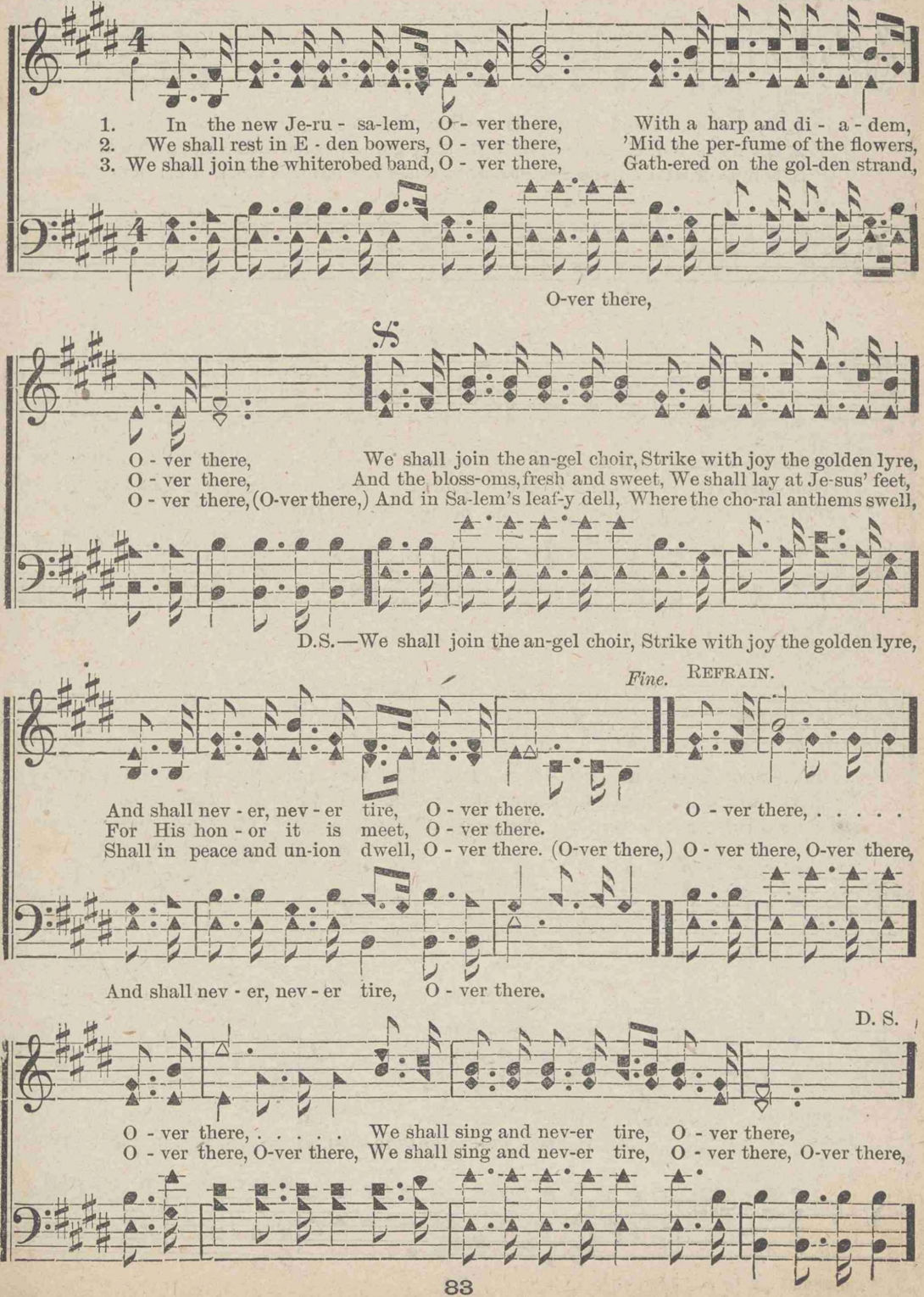
No. 122. NEARER THE CROSS.

CHARLOTTE ABBEY. J. HENRY SHOWALTER.



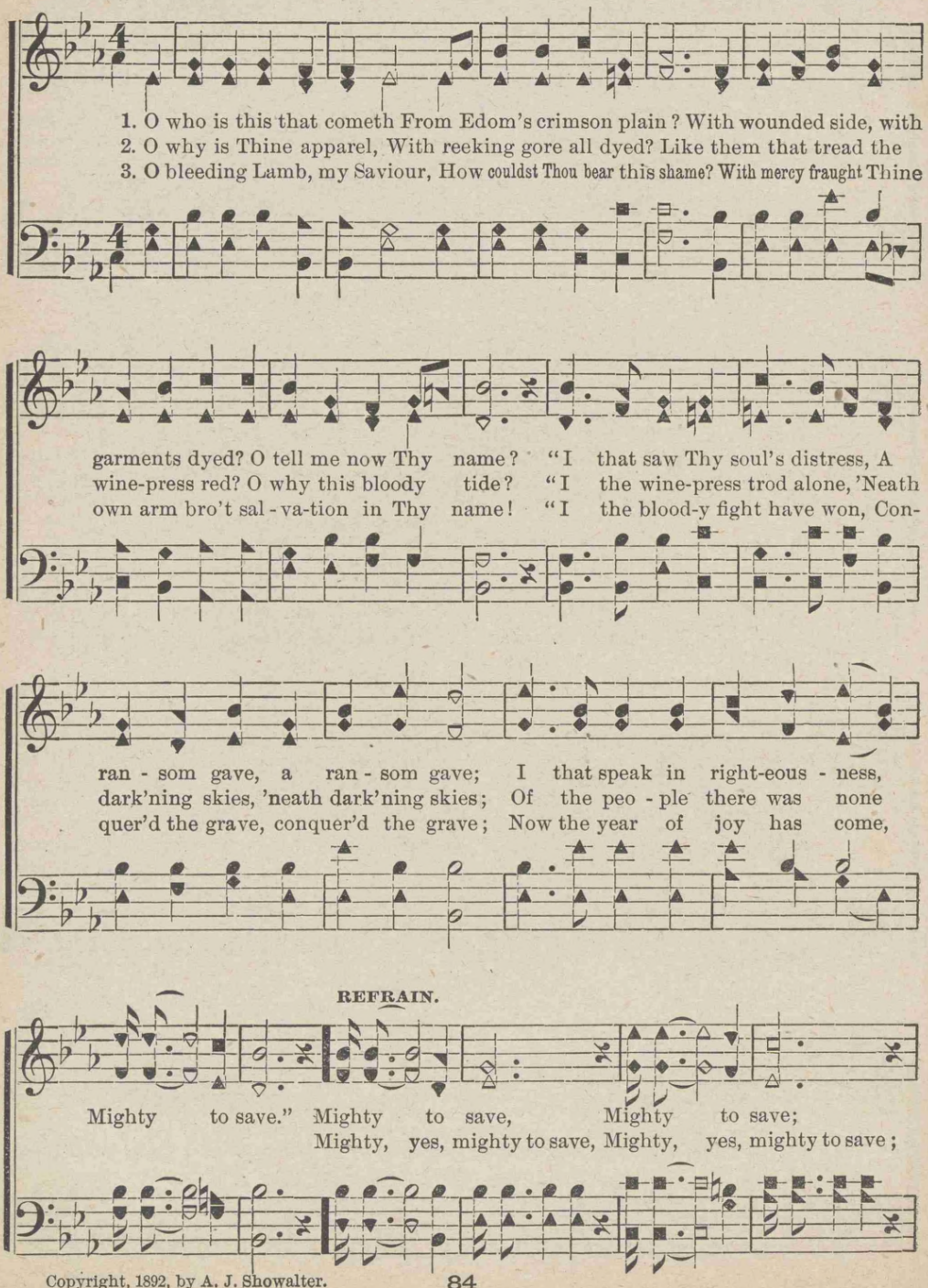
No. 123. OVER THERE.

Mrs. E. W. CHAPMAN. T. B. MOSLEY.



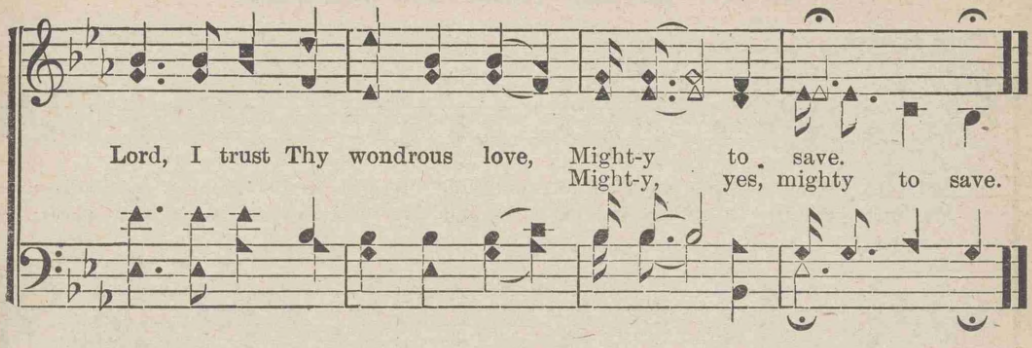
No. 124. MIGHTY TO SAVE.

Rev. R. W. Todd. A. J. Showalter.



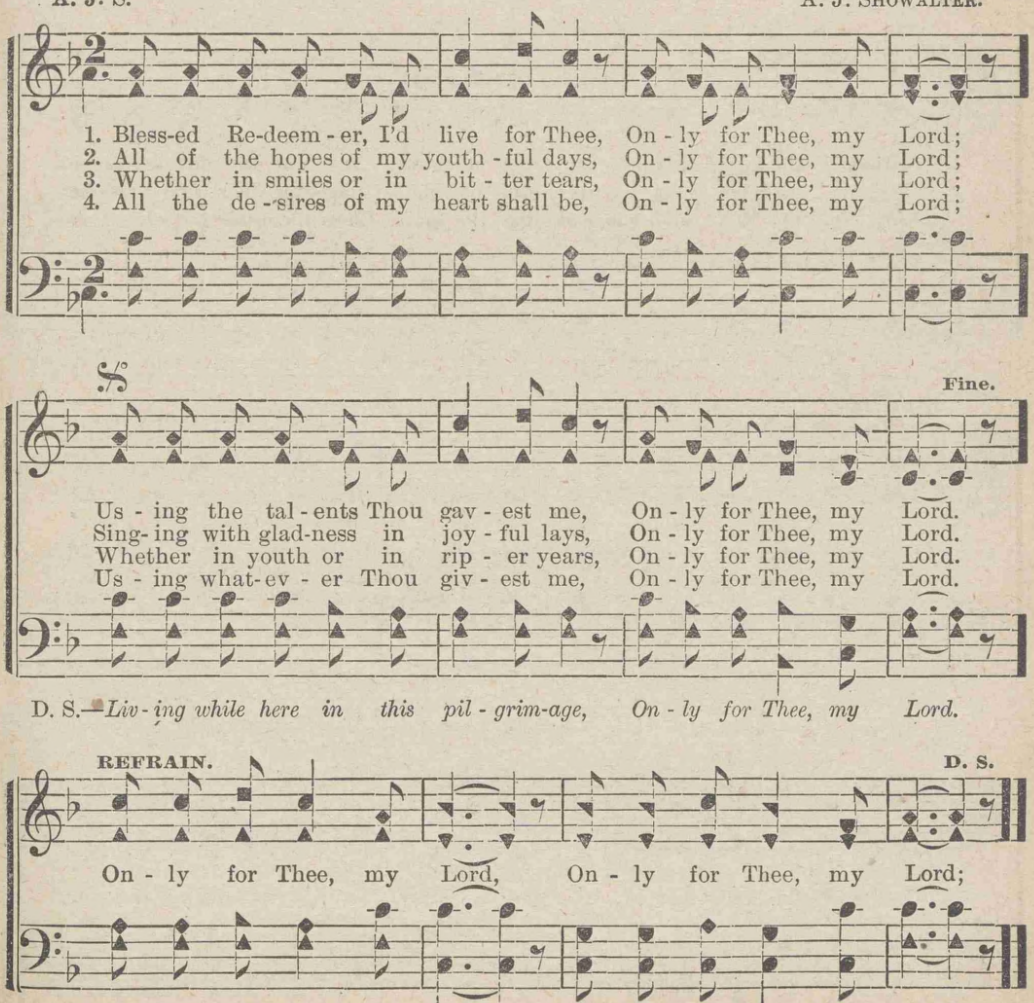
Copyright, 1892, by A. J. Showalter.

MIGHTY TO SAVE. Concluded.



No. 125. ONLY FOR THEE, MY LORD.

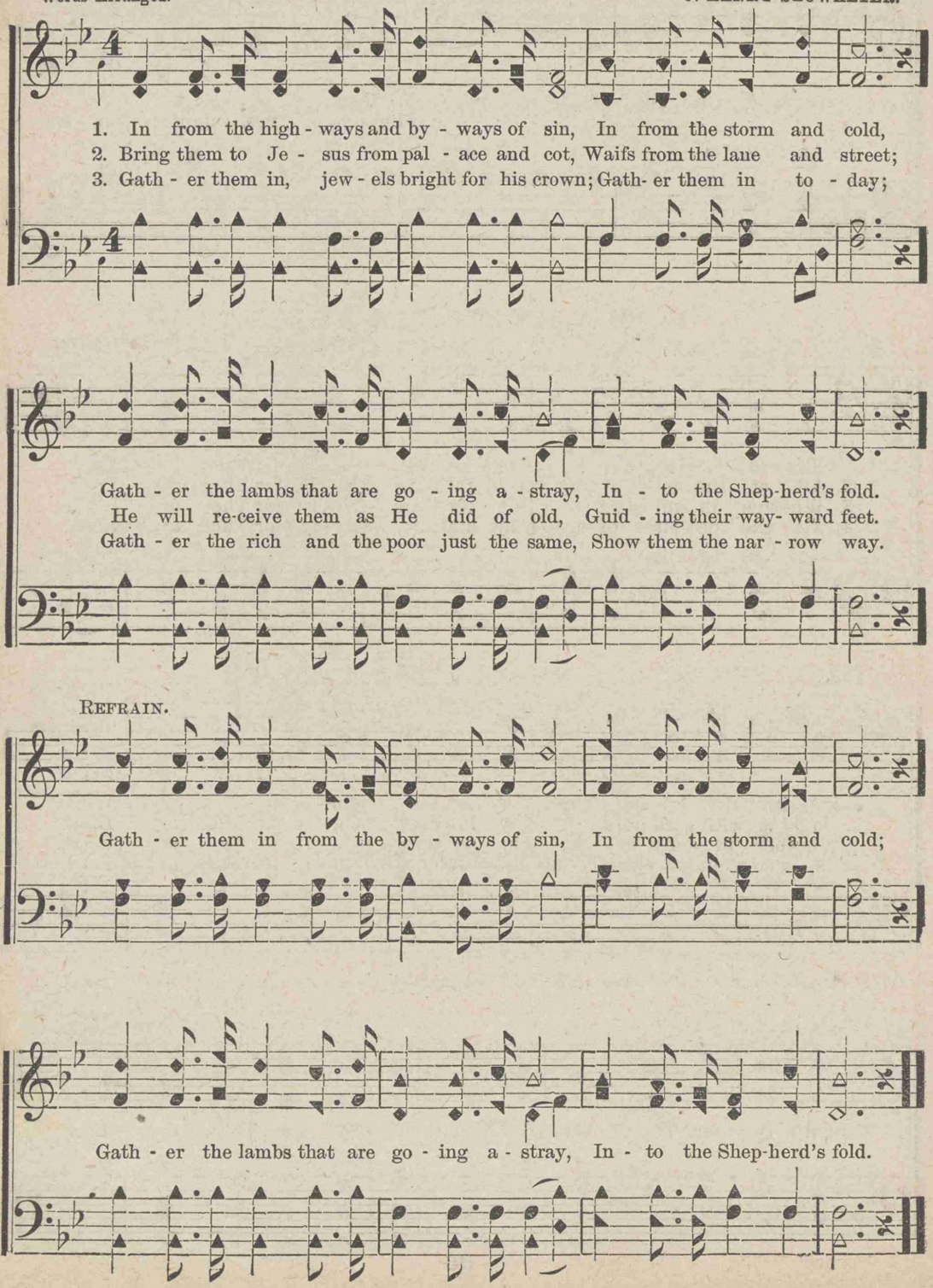
A. J. S. A. J. SHOWALTER.



Copyright, 1893, by A. J. Showalter.

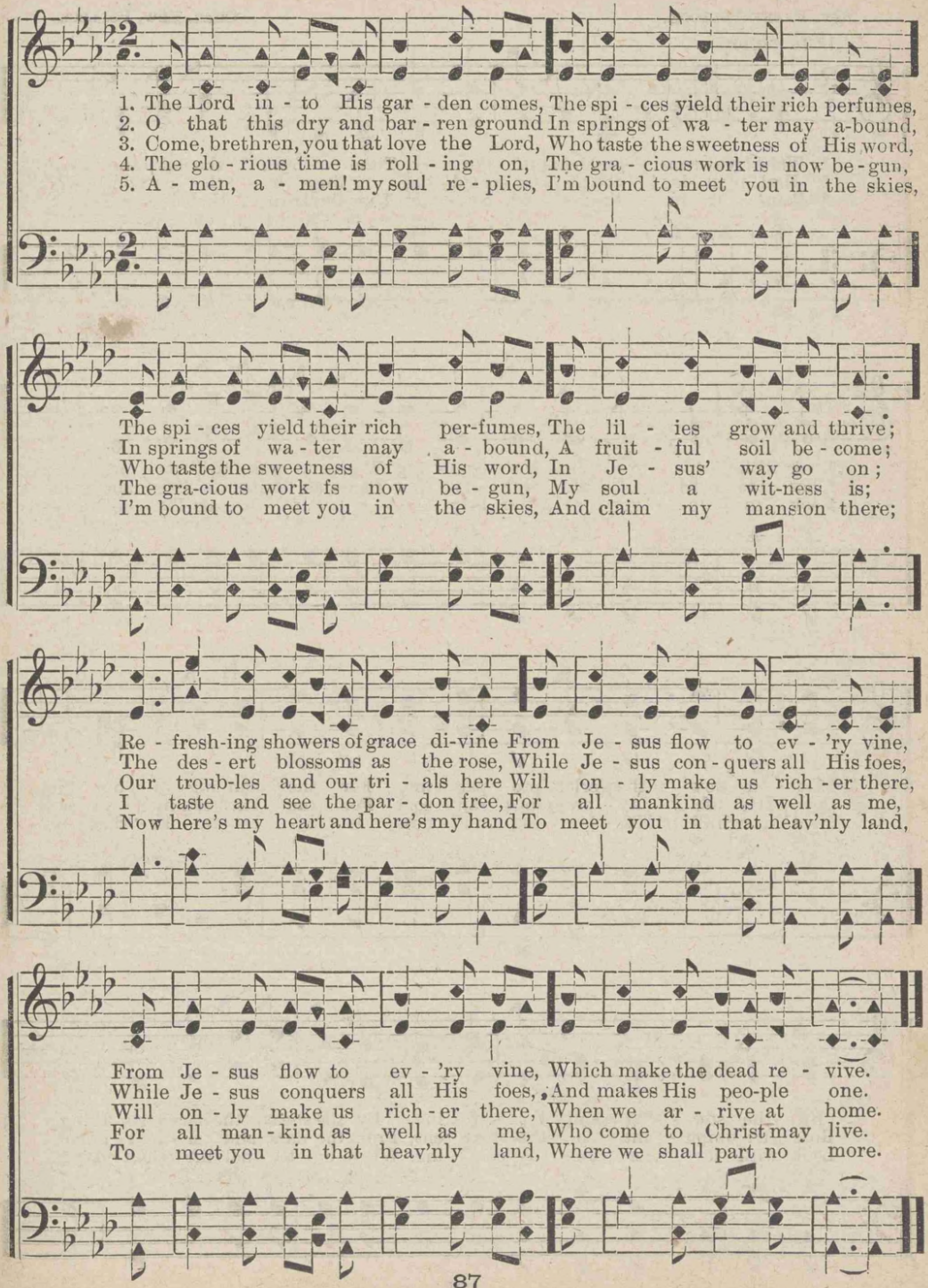
No. 126. GATHER THEM INTO THE FOLD.

Words Arranged. J. HENRY SHOWALTER.



No. 127. THE LORD INTO HIS GARDEN COMES. C. P. M.

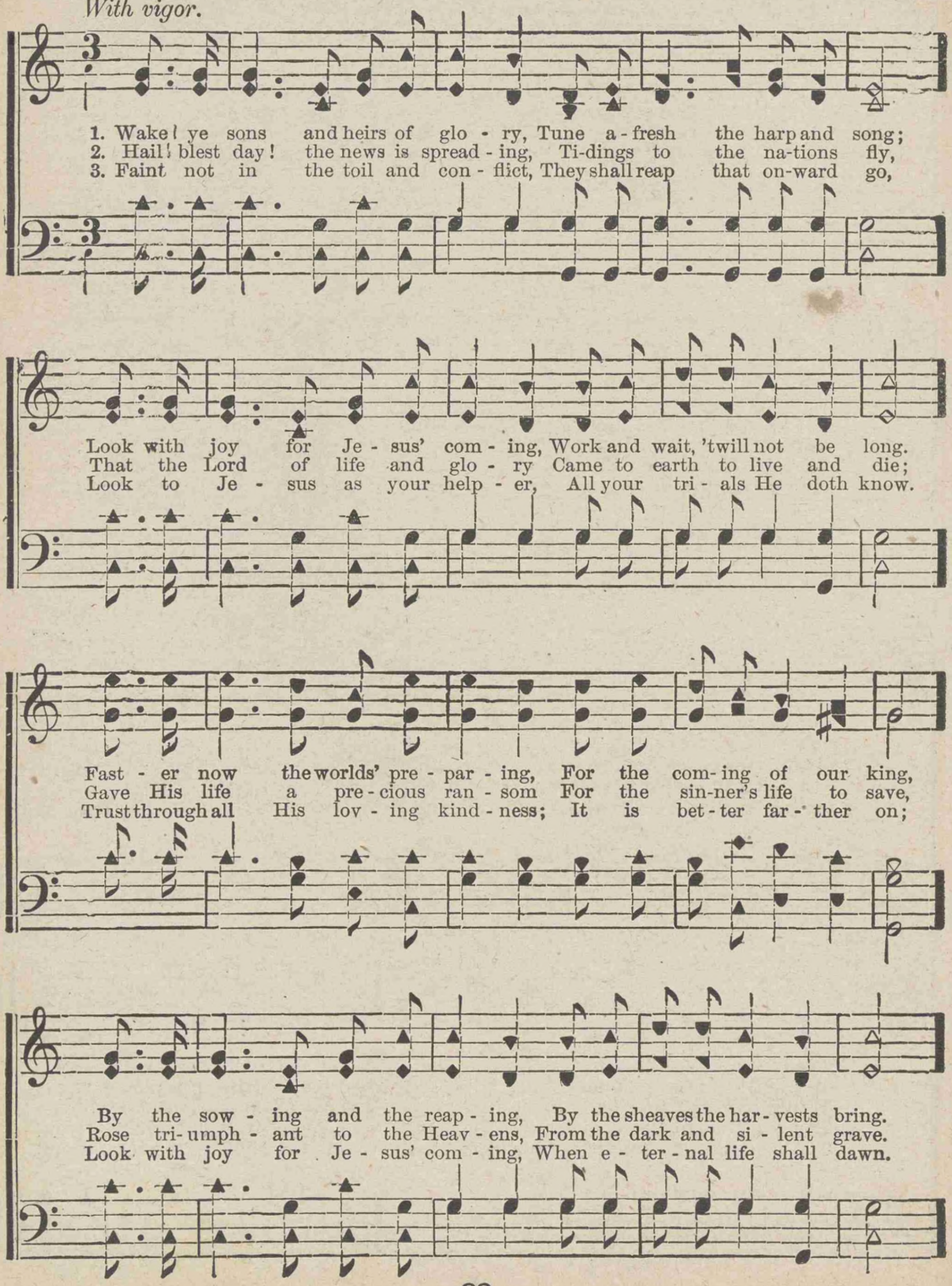
Author Unknown. Arr. by J. H. S.

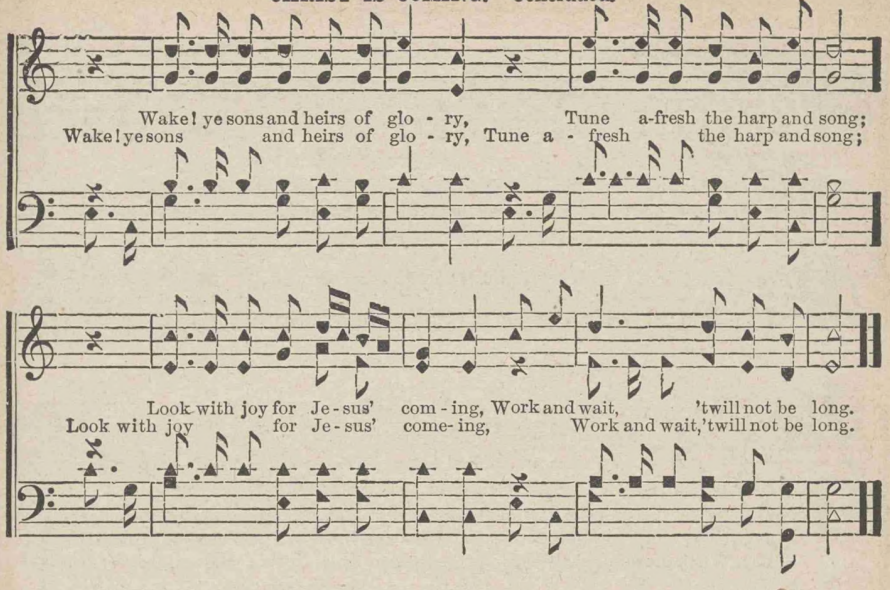


No. 128. CHRIST IS COMING.

Rev. Frank Pollock. Chas. Edw. Pollock.

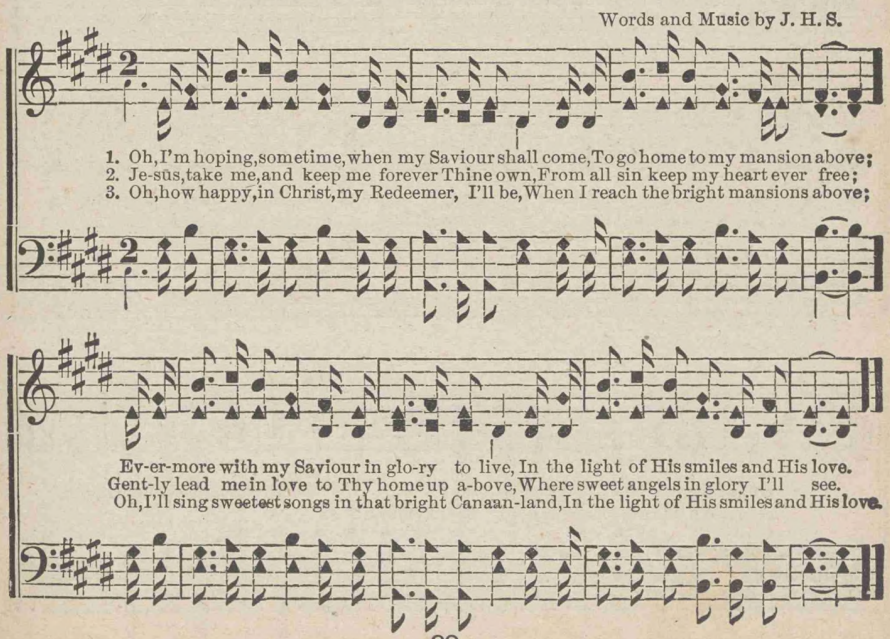
With vigor.





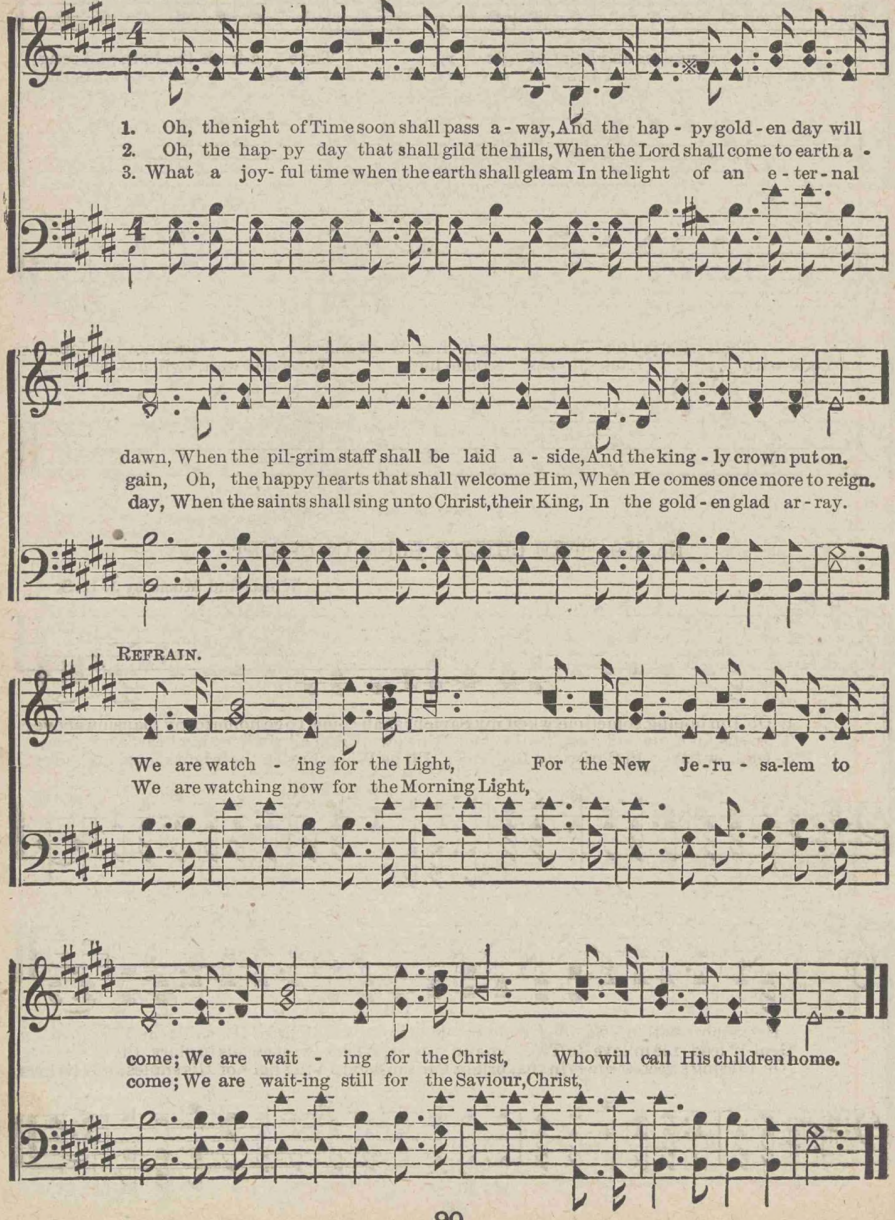
No. 129. THE CHILD'S HOPE IN CHRIST.

Words and Music by J. H. S.



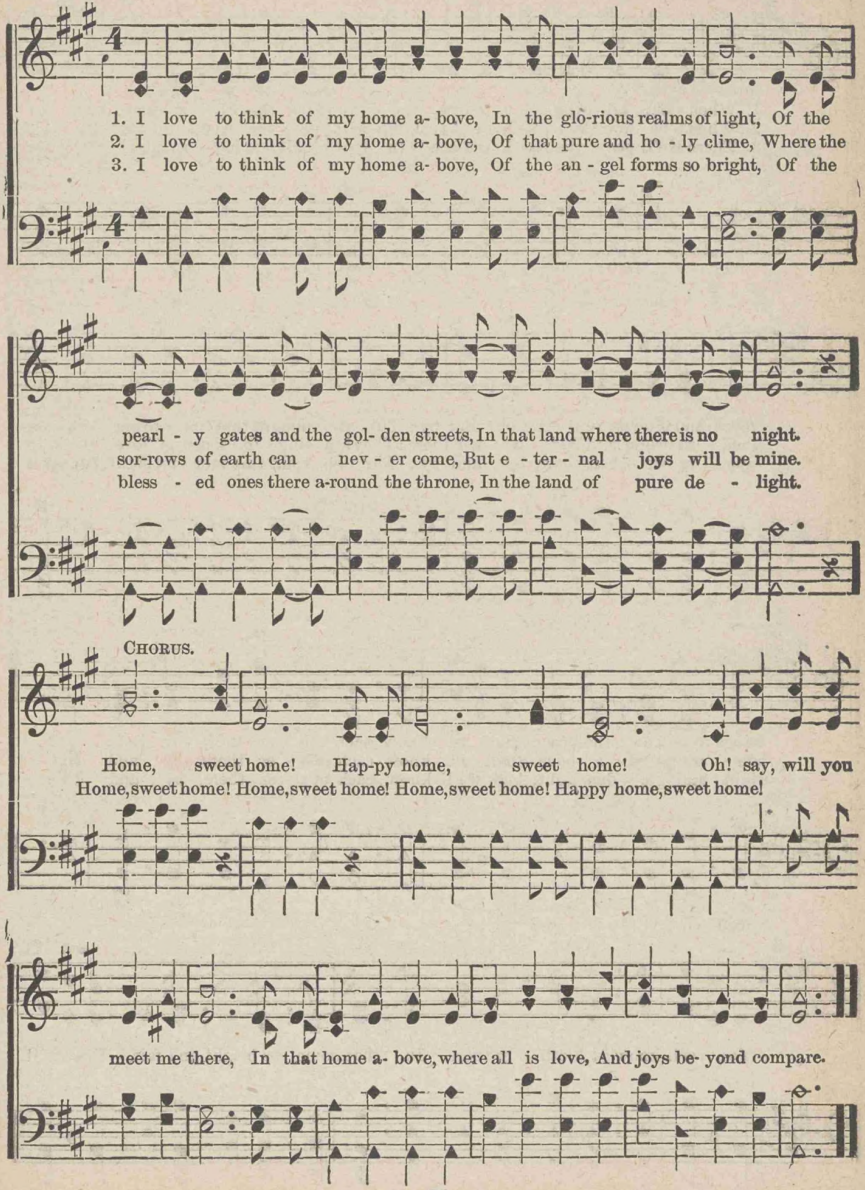
No. 130. THE MORNING LIGHT.

ALDINE S. KIEFFER. J. HENRY SHOWALTER.



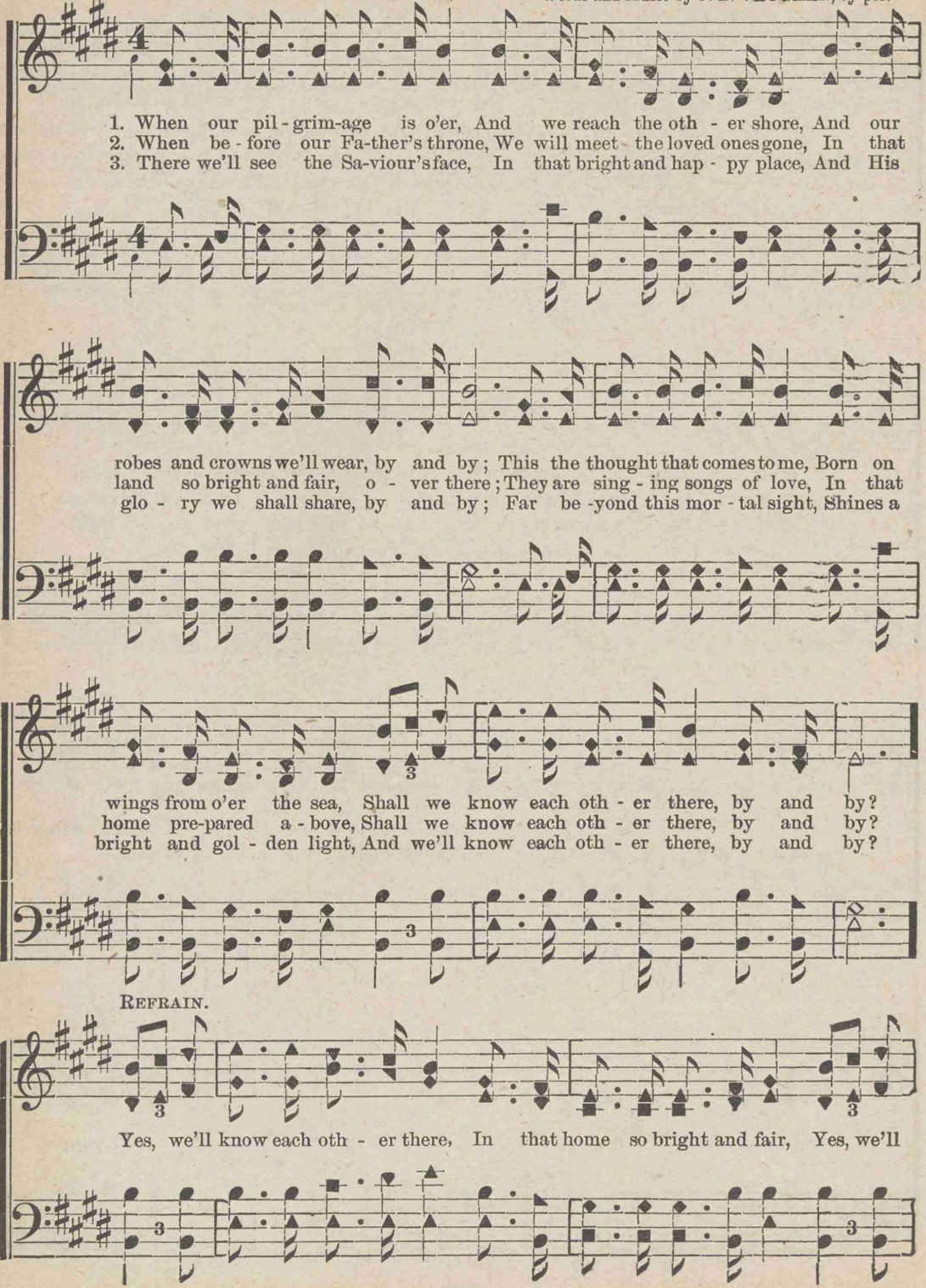
No. 131. MY HOME ABOVE.

LOUSIA E. CHAS. EDW. POLLOCK, by per.

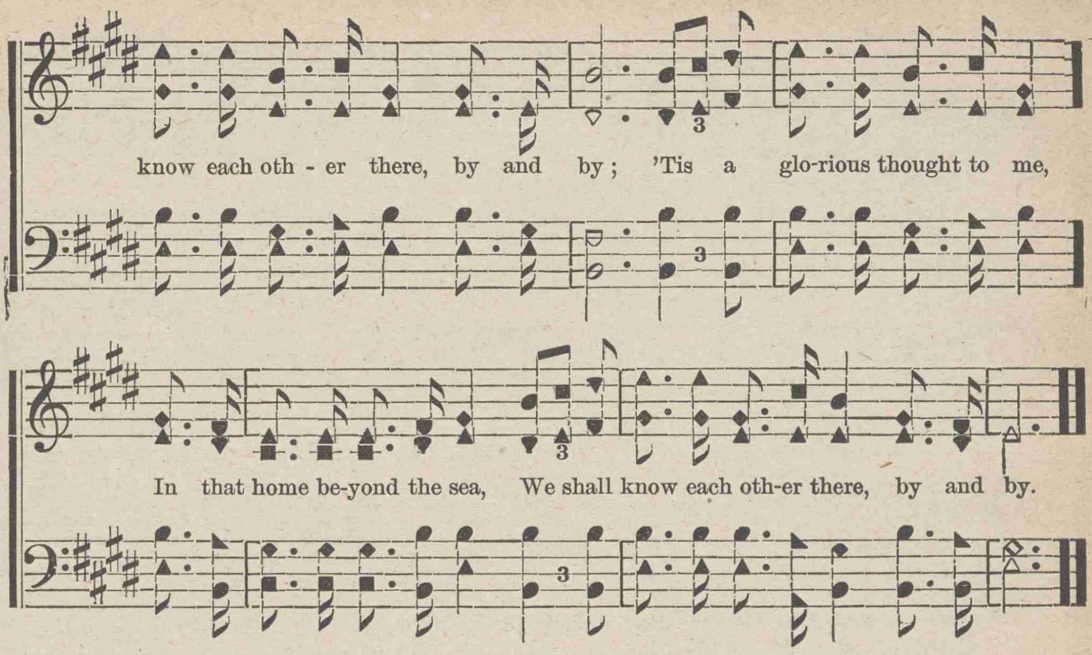


No. 132. WE SHALL KNOW EACH OTHER THERE.

Words and Music by J. B. VAUGHAN, by per.

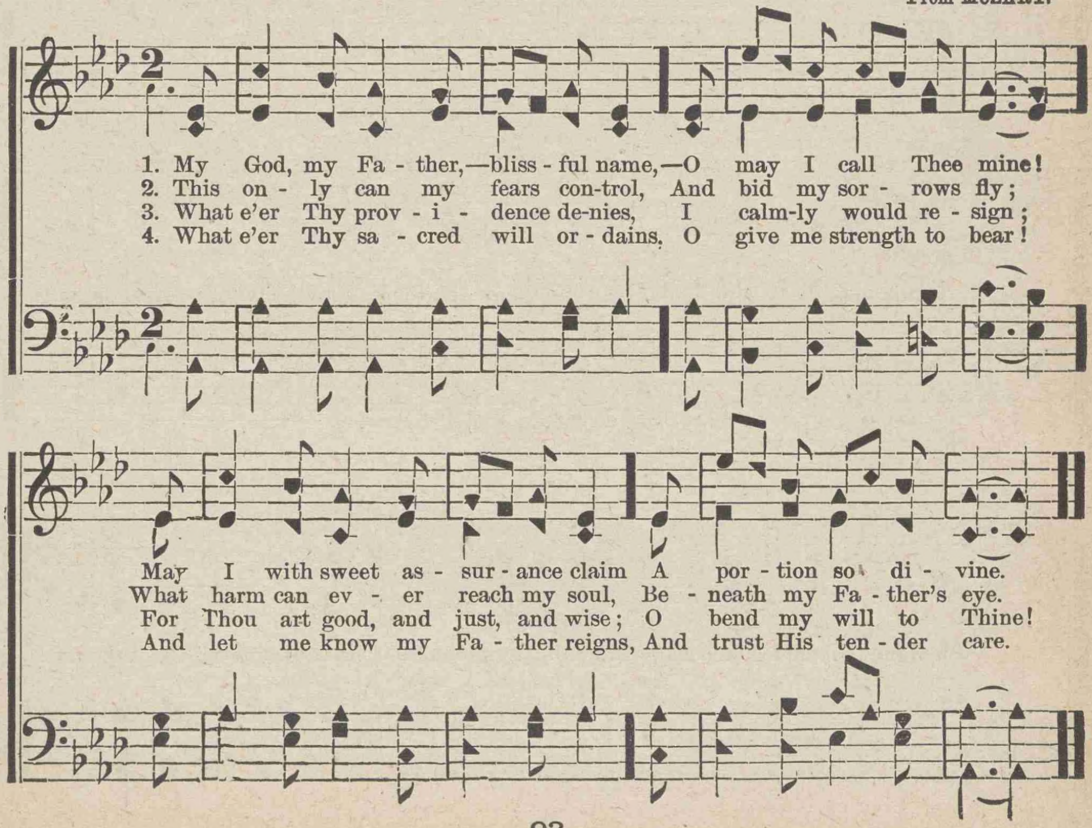


WE SHALL KNOW EACH OTHER THERE. Concluded.



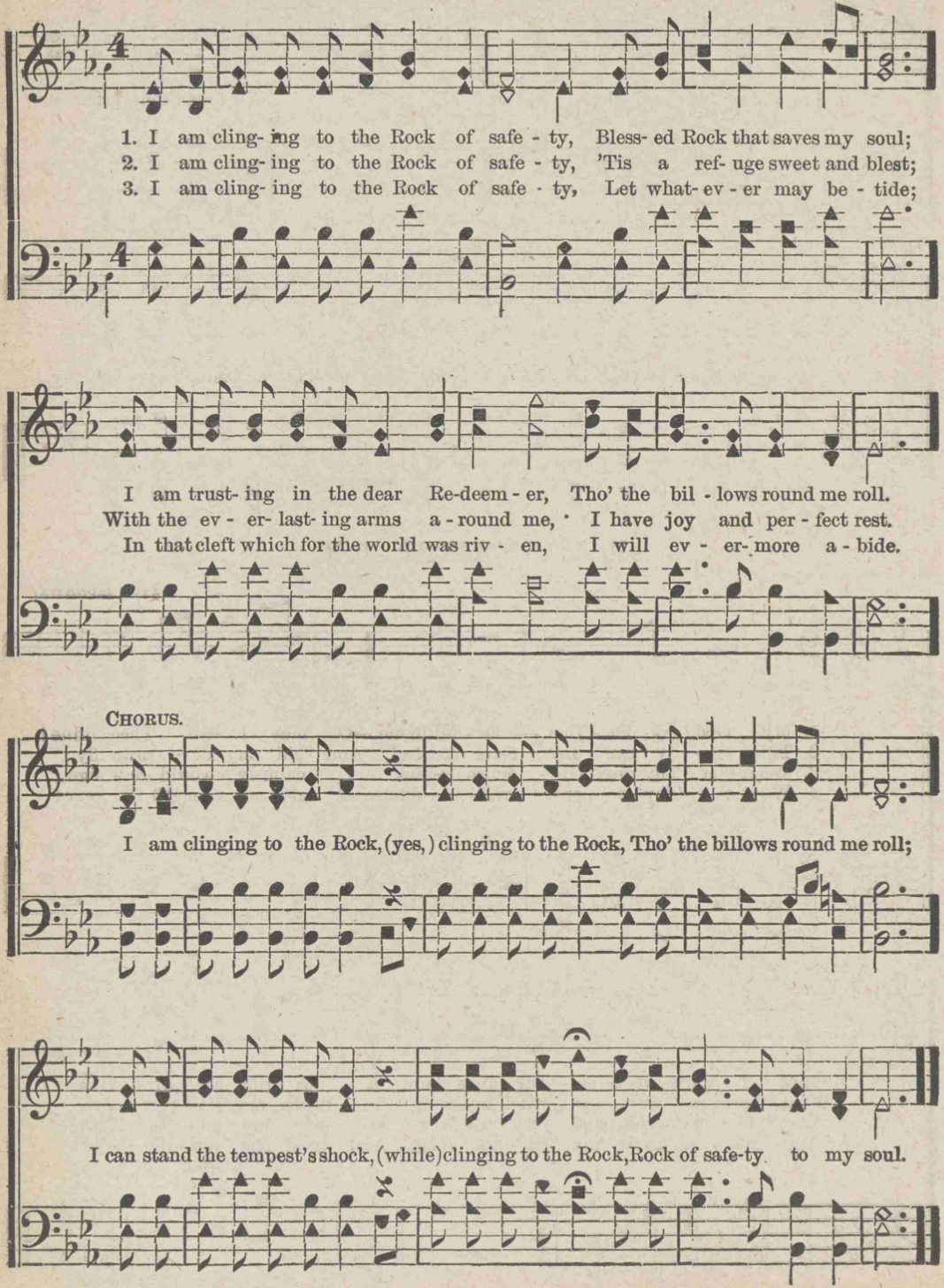
No. 133. BELMONT. C. M.

From MOZART.



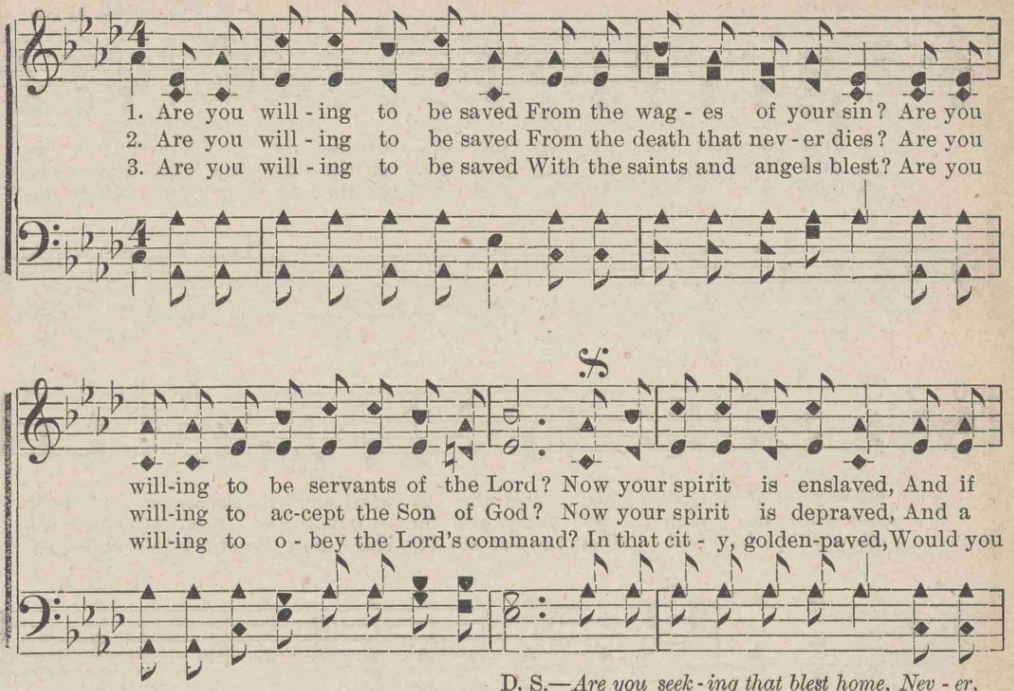
No. 134. THE ROCK OF SAFETY.

FRANK M. DAVIS. S. J. PERRY.



No. 135. WILLING TO BE SAVED.

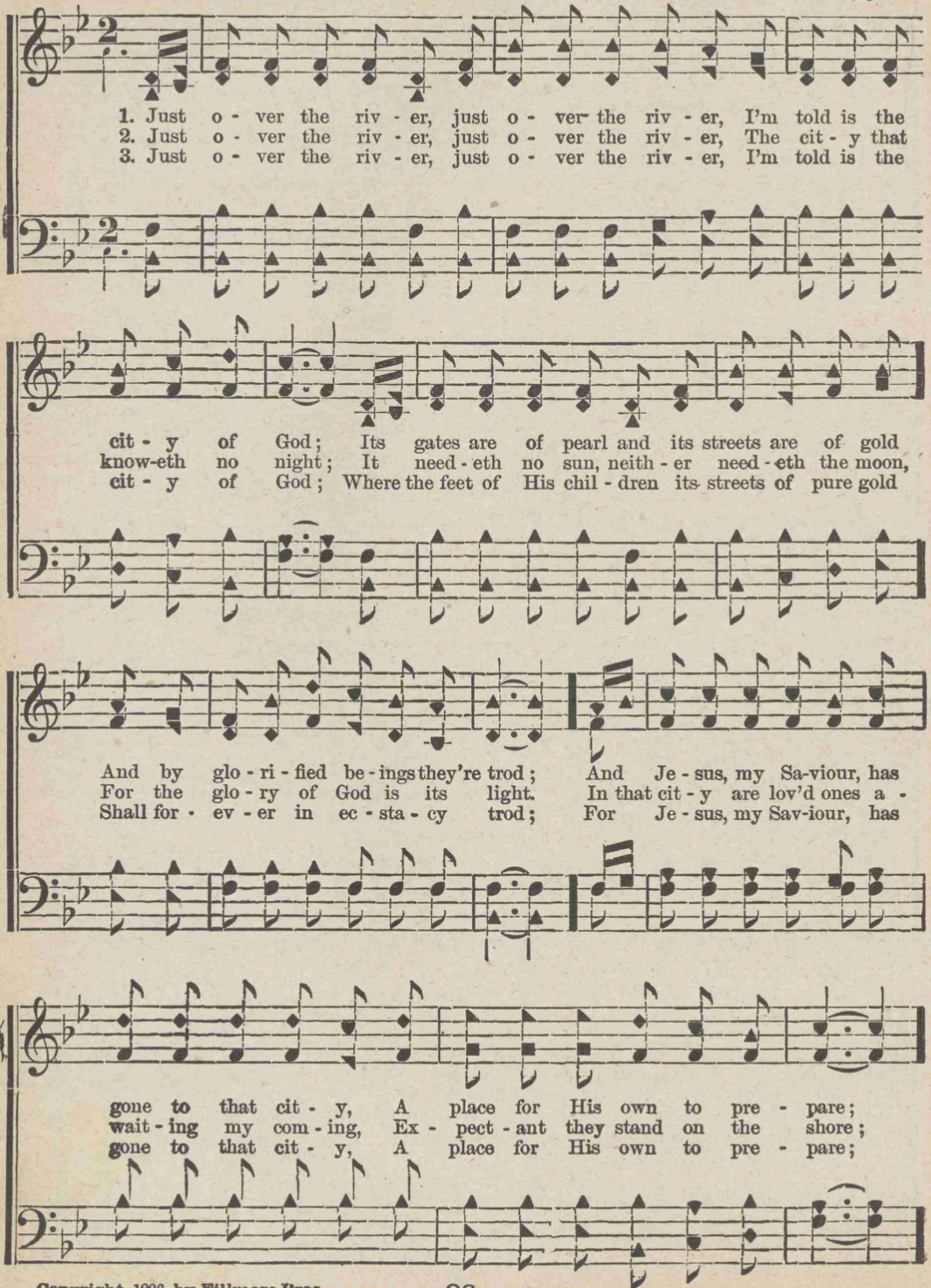
E. R. LATTA. JESSE DUNCAN.



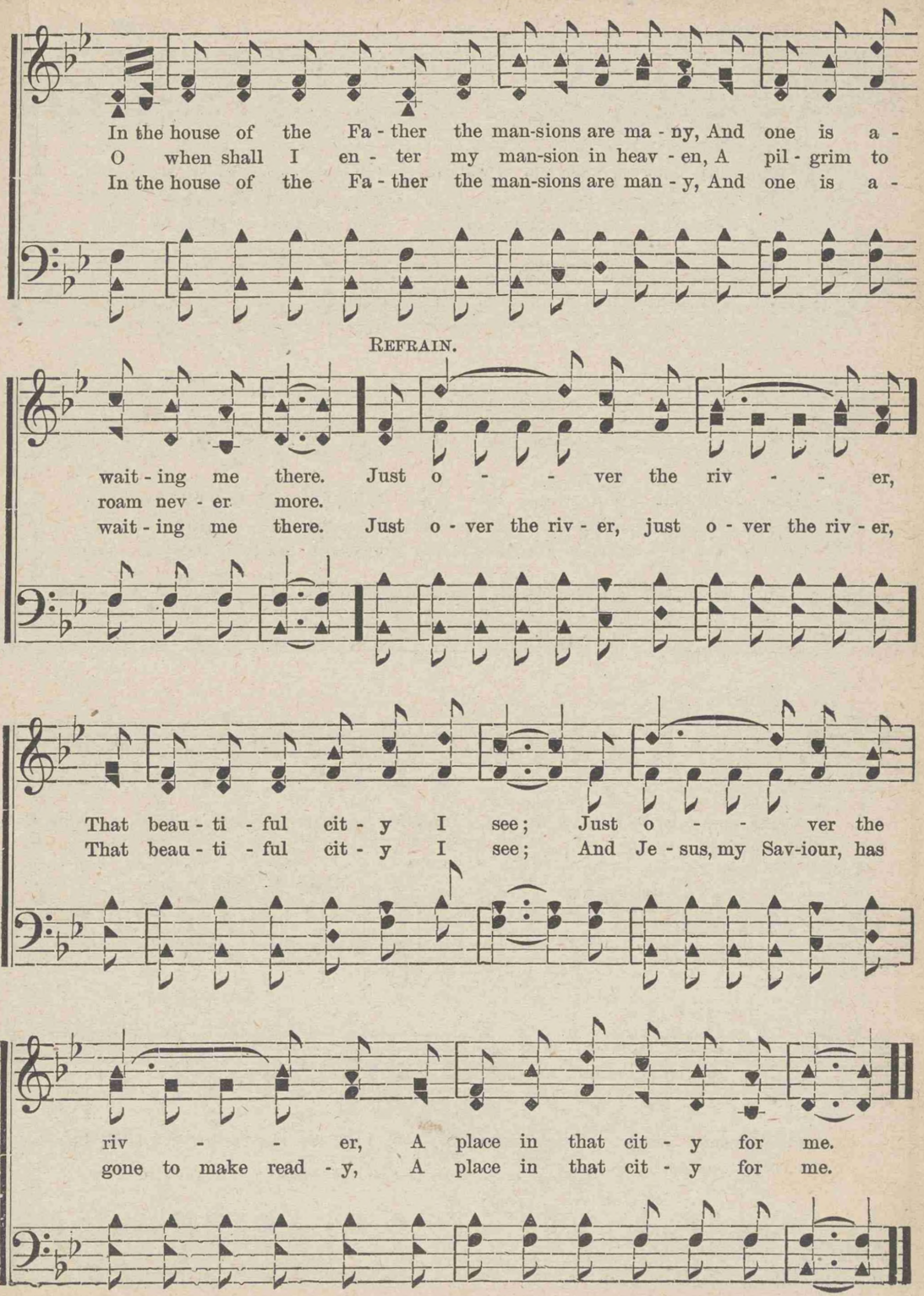
Copyright, 1899, by J. Henry Showalter.

No. 136. JUST OVER THE RIVER.

ROBT. SPURGIN. J. H. FILLMORE, by per.

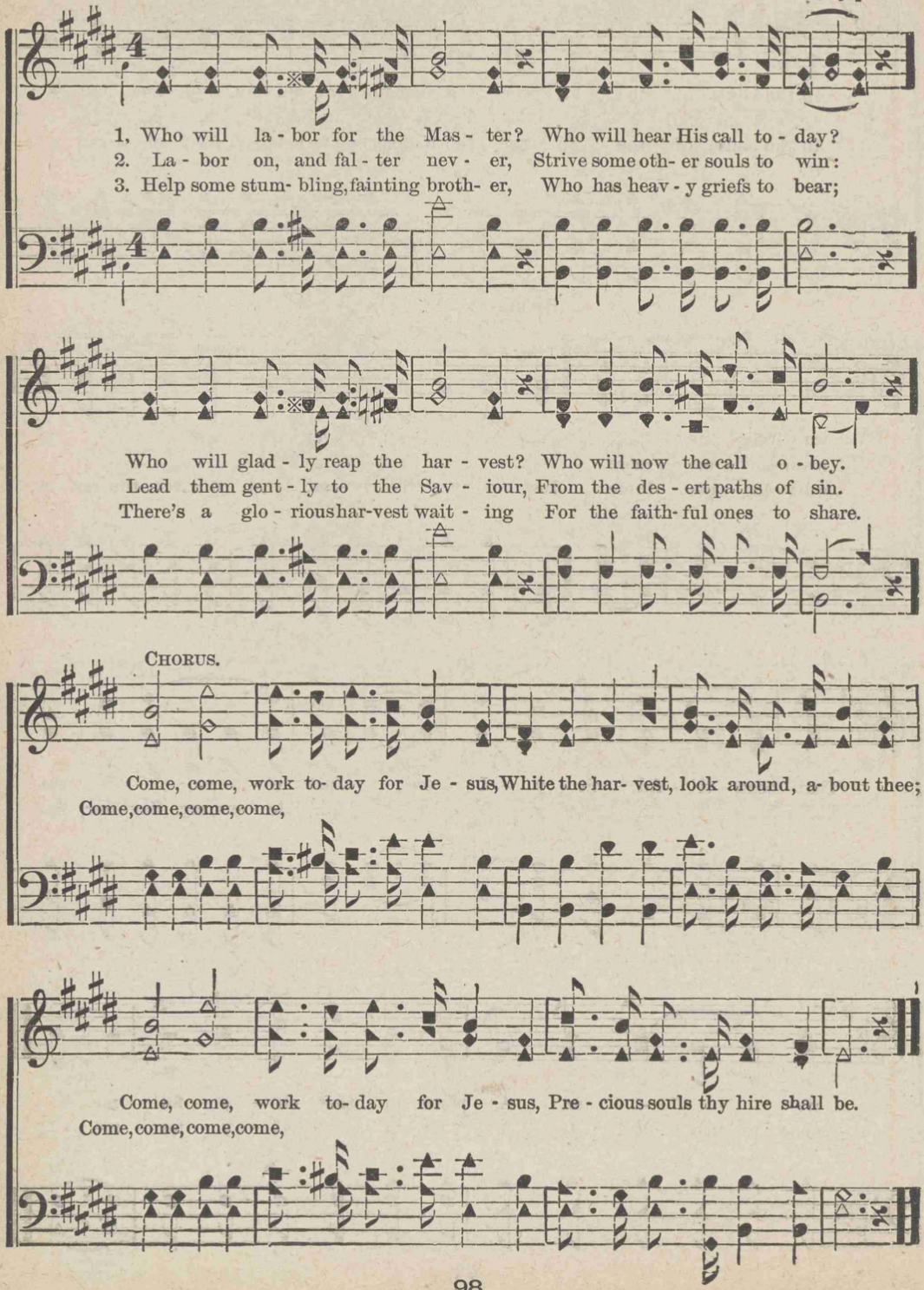


Copyright, 1886, by Fillmore Bros.


In the house of the Fa - ther the man-sions are ma - ny, And one is a -
O when shall I en - ter my man-sion in heav - en, A pil - grim to
In the house of the Fa - ther the man-sions are man - y, And one is a -
REFRAIN.
wait - ing me there. Just o - - ver the riv - - er,
roam nev - er more.
wait - ing me there. Just o - ver the riv - er, just o - ver the riv - er,
That beau - ti - ful cit - y I see; Just o - - ver the
That beau - ti - ful cit - y I see; And Je - sus, my Sav-iour, has
riv - - er, A place in that cit - y for me.
gone to make read - y, A place in that cit - y for me.

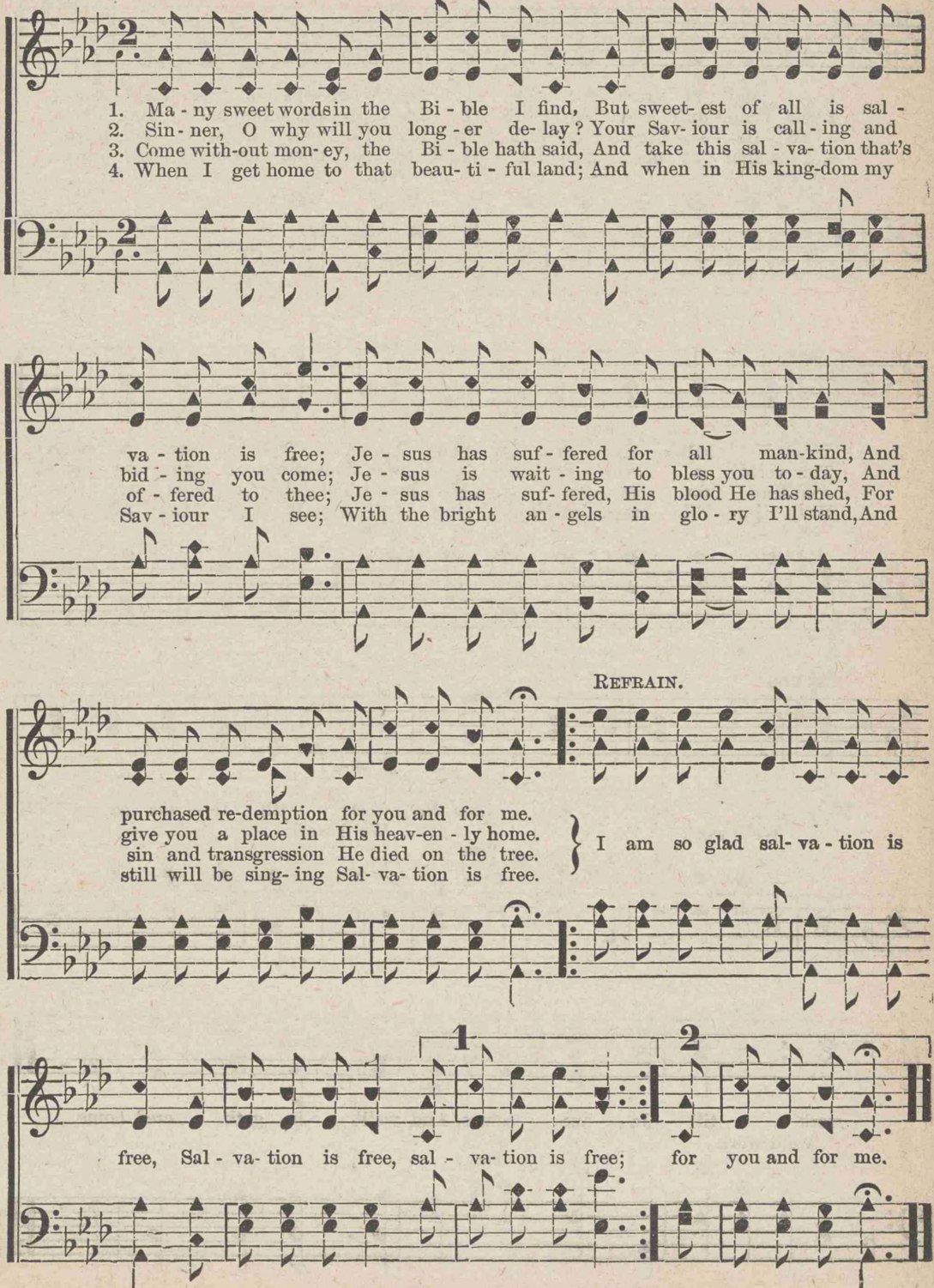
No. 137. WORK TO-DAY FOR JESUS.

T. W. DENNINGTON. J. B. VAUGHAN, by per.



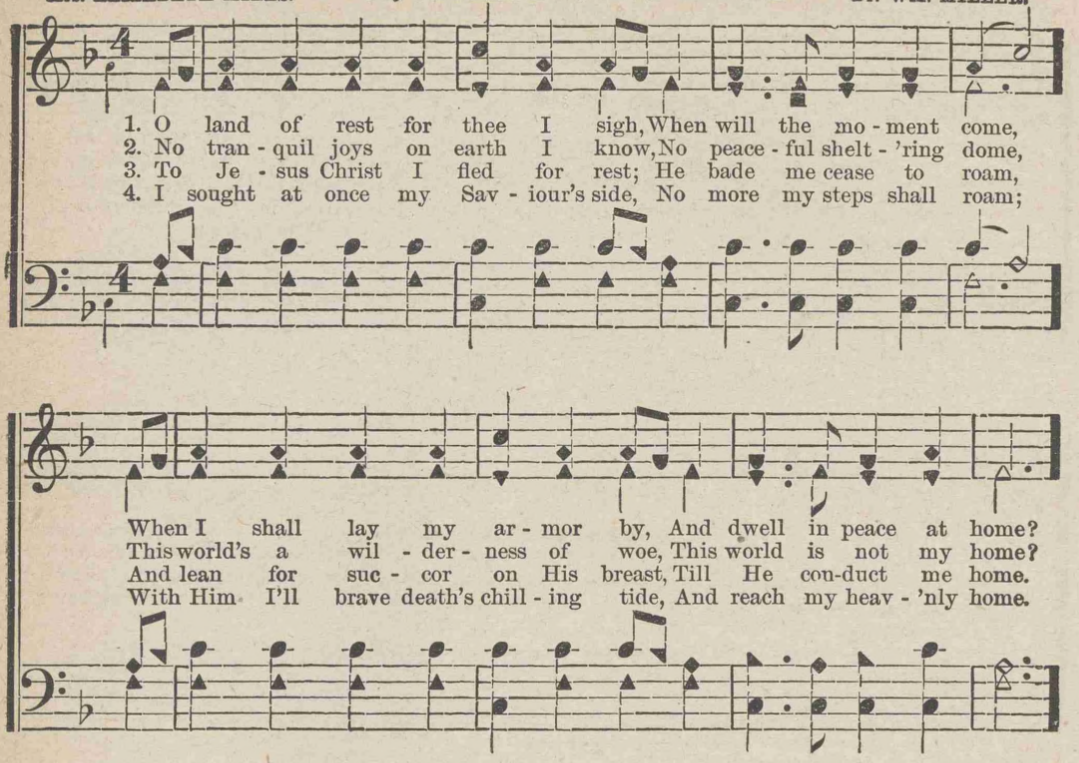
No. 138. SALVATION IS FREE.

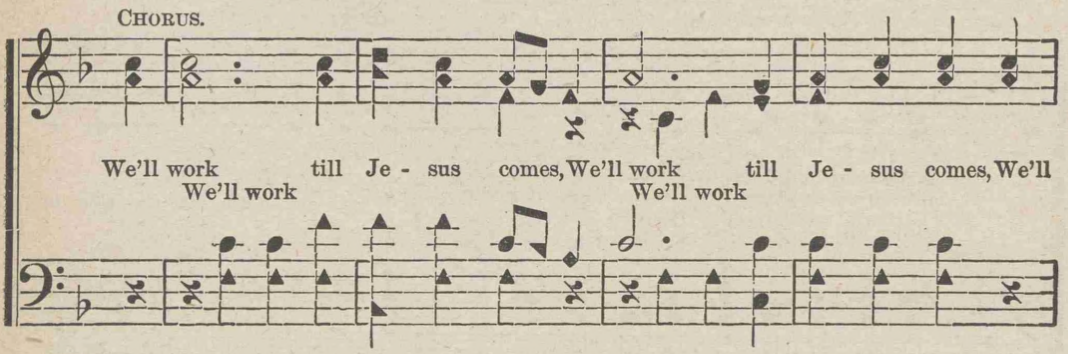
W. P. D. W. P. DAVIDSON.

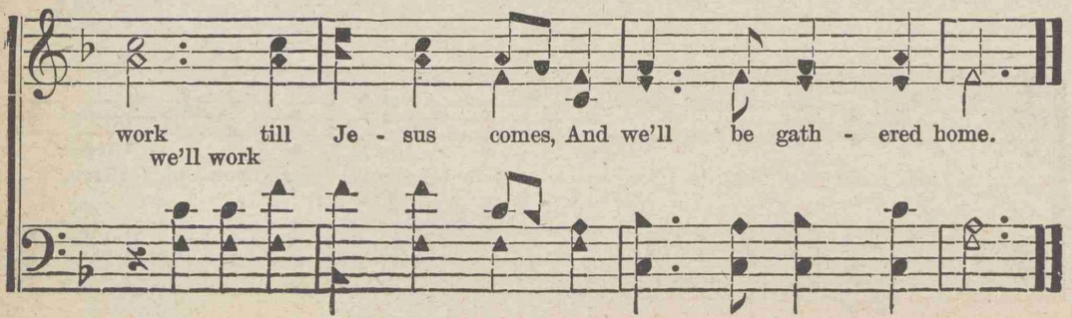


No. 139. WE'LL WORK TILL JESUS COMES.

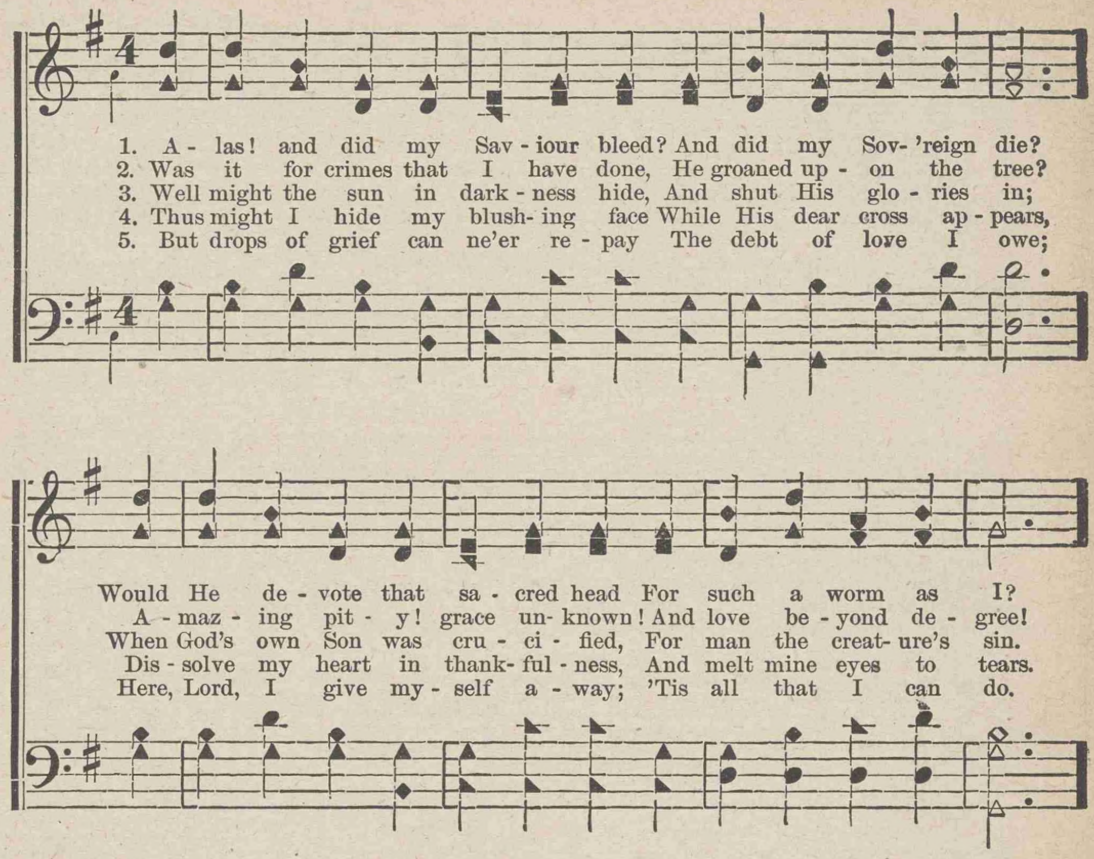
Mrs. ELIZABETH MILLS. "Thy work shall be rewarded."—Jer. 31: 16. Dr. WM. MILLER.

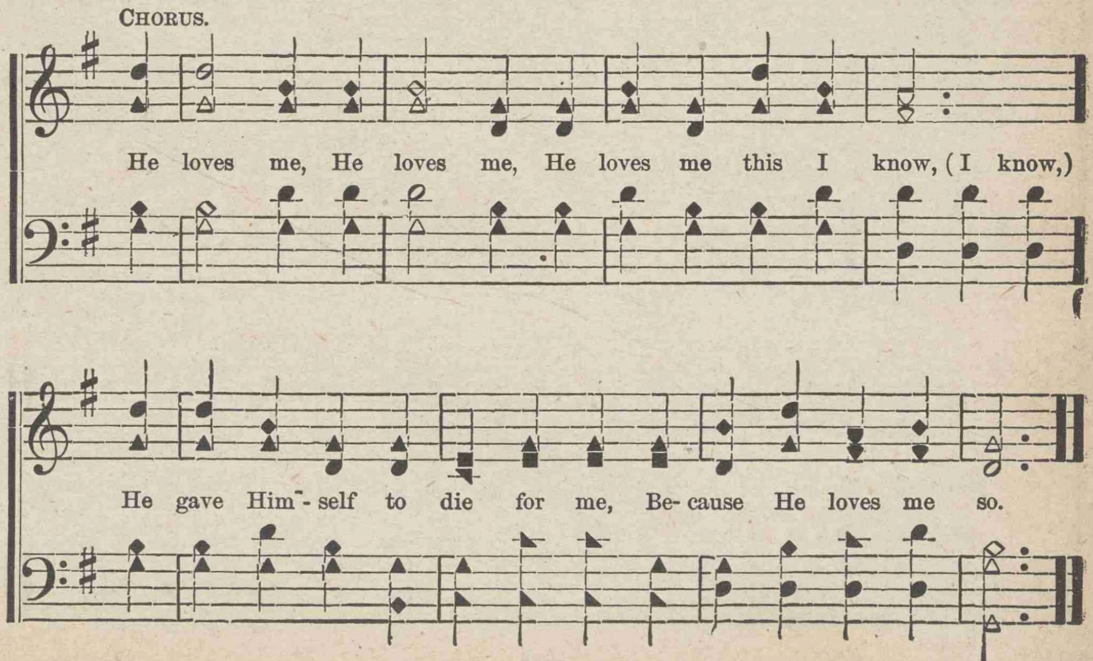






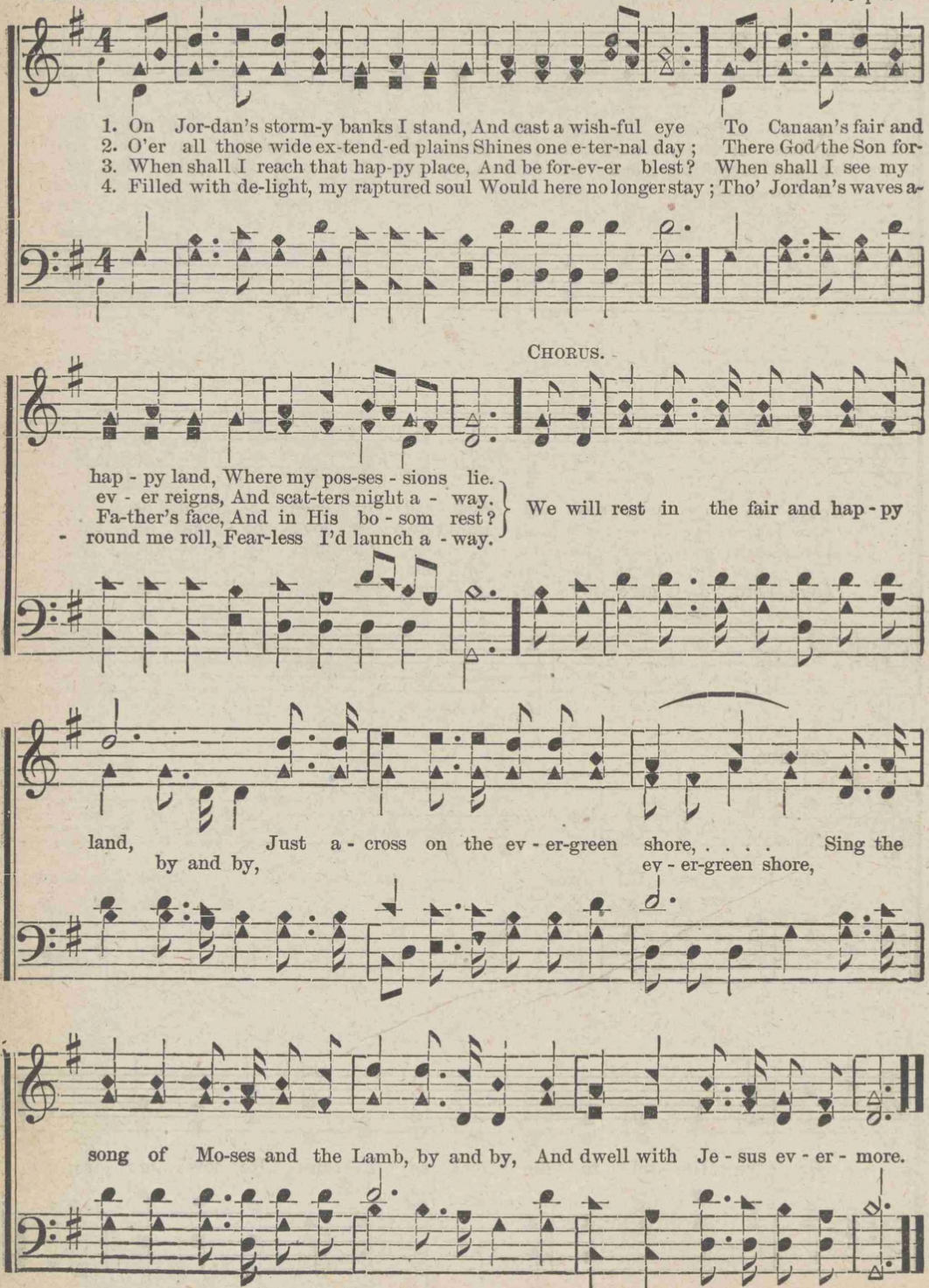
No. 140. HE LOVES ME. C. M.





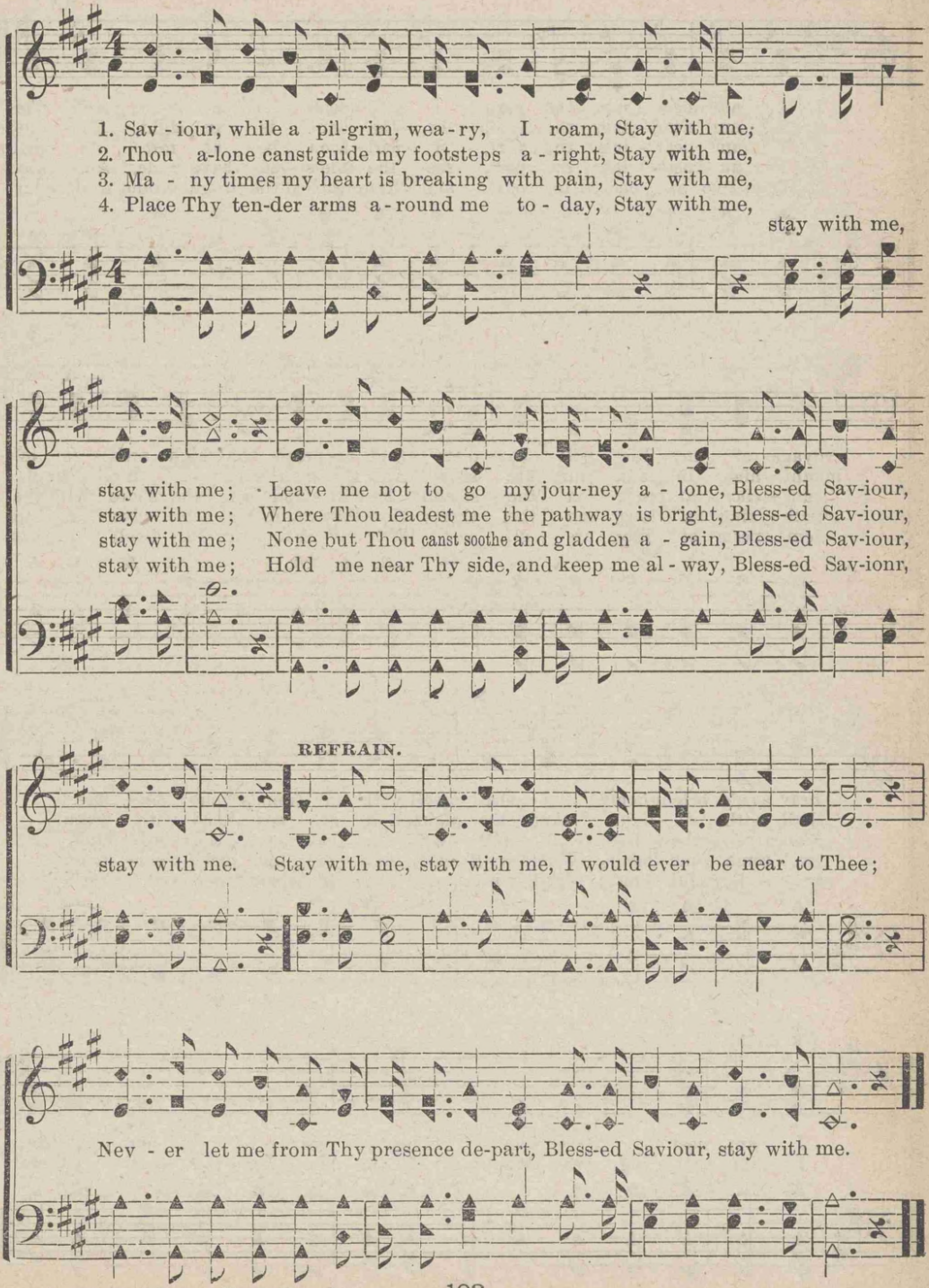
No. 141. ON JORDAN'S STORMY BANKS.

Rev. SAMUEL STENNETT. "Thine eyes shall behold the land"—ISA. 33: 17. T. C. O'KANE, by per.



No. 142. STAY WITH ME.

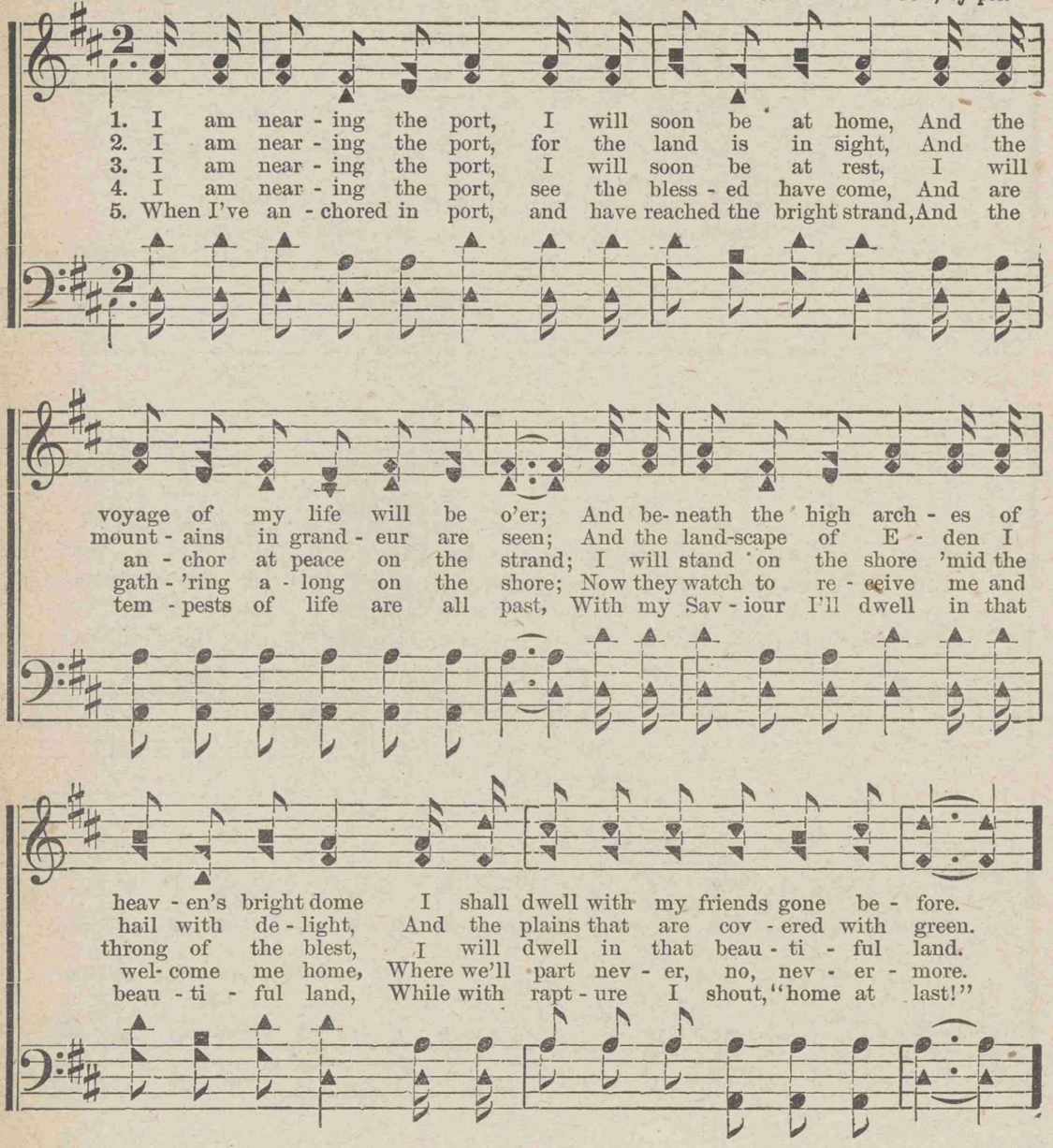
G. W. LYON. T. B. MOSLEY.



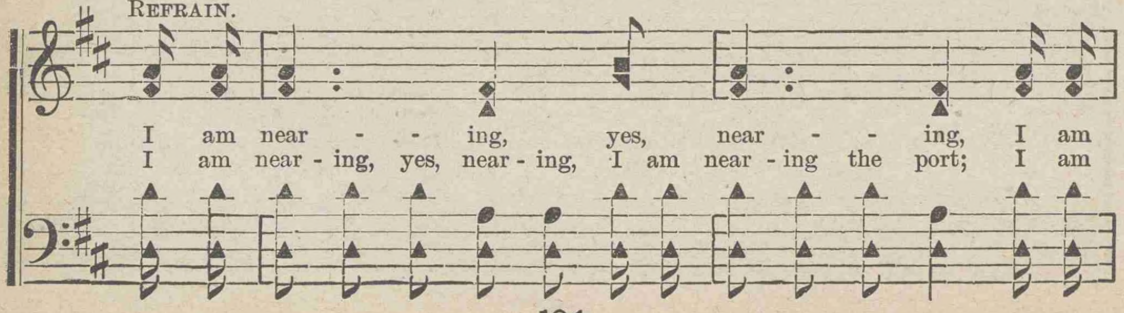
Copyright, 1899, by J. Henry Showalter.

No. 143. NEARING THE PORT.

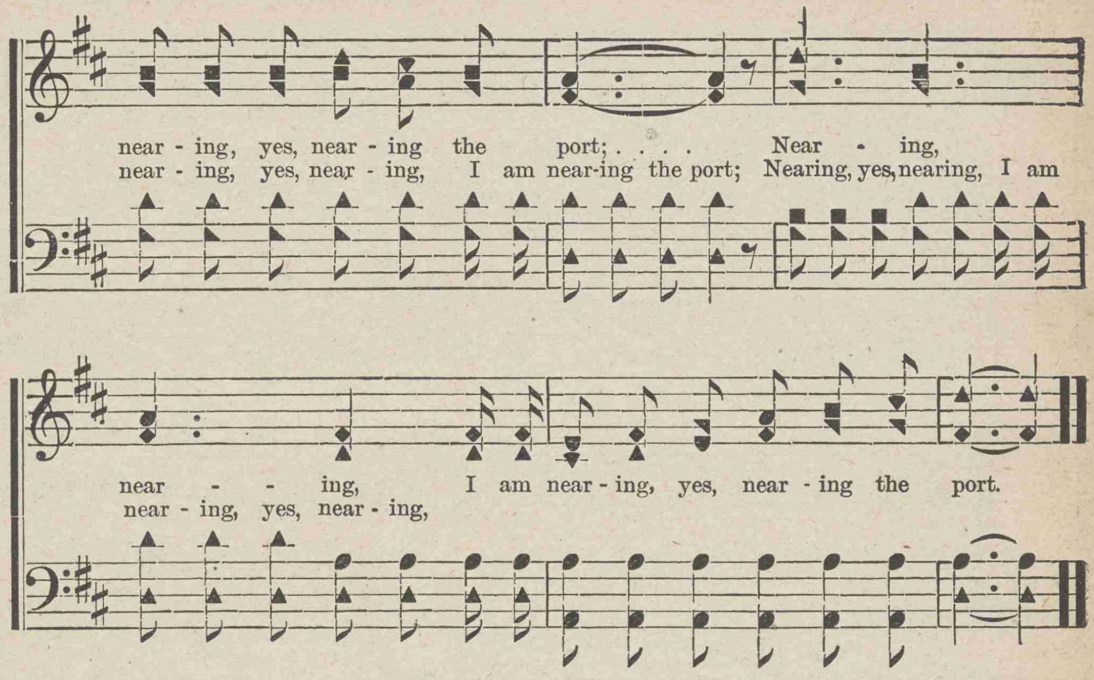
Rev. W. T. DALE. CHAS. EDW. POLLOCK, by per.



REFRAIN.



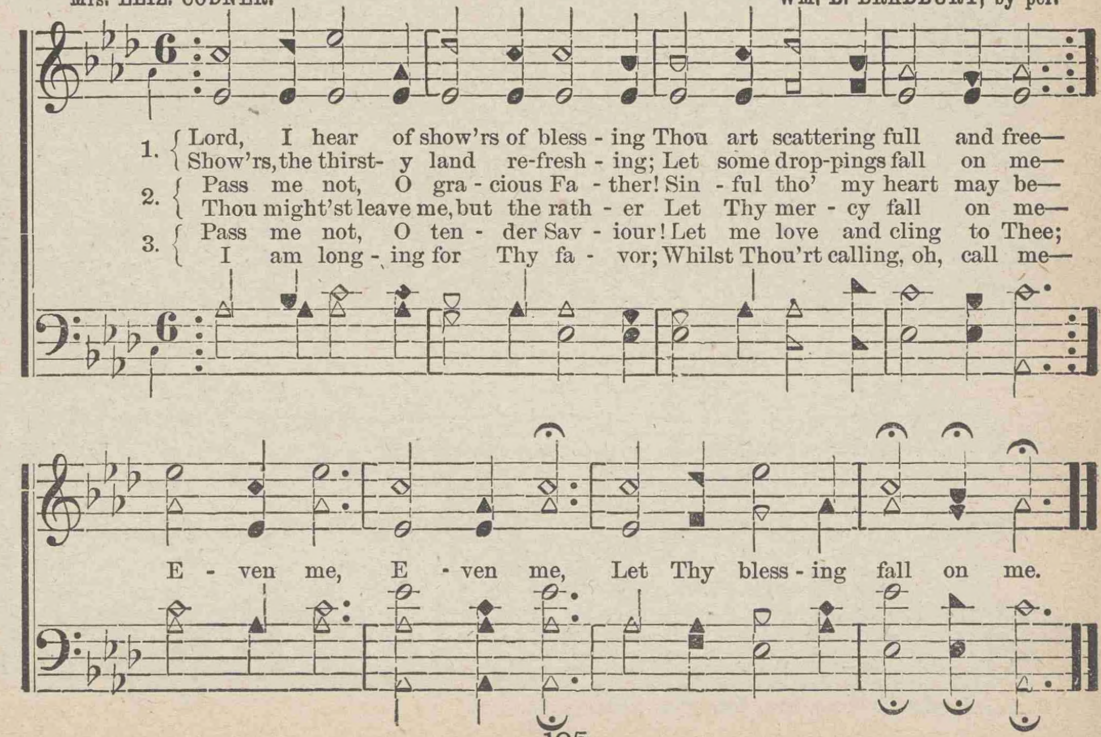
NEARING THE PORT. Concluded.



No. 144. EVEN ME.

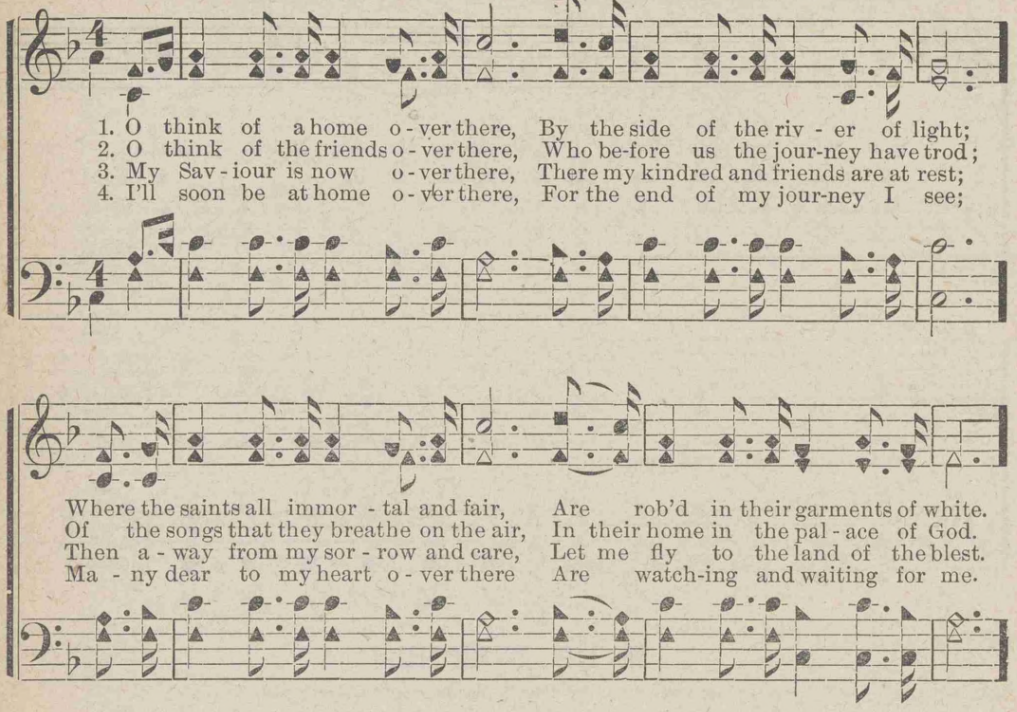
"Bless me, even me also, O my Father."—Gen. 27: 38.

Mrs. ELIZ. CODNER. WM. B. BRADBURY, by per.

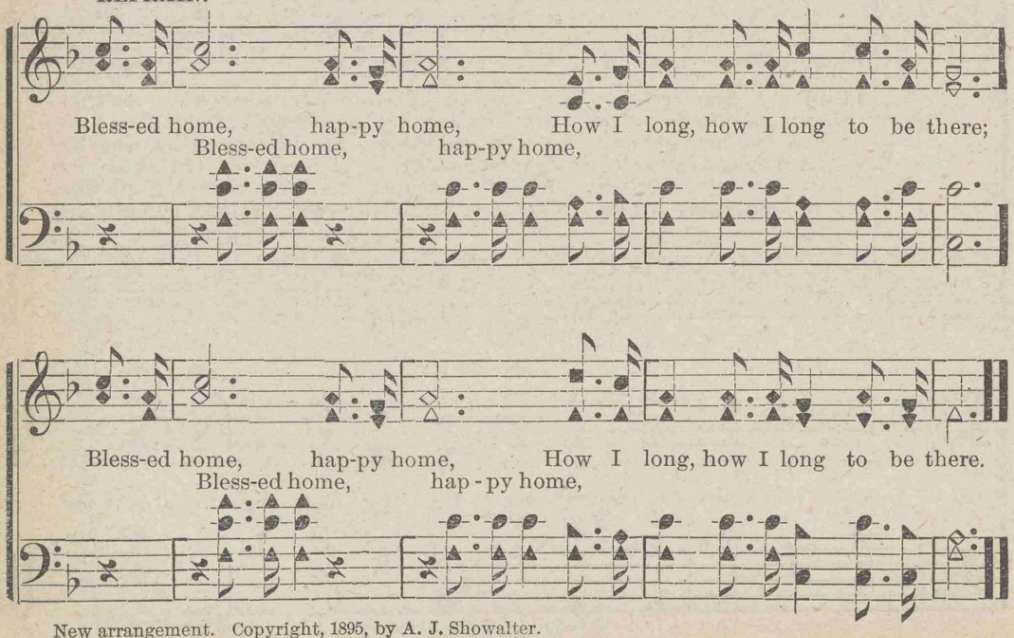


No. 145. BLESSED HOME. 9s.

Melody. by J. E. BIGBIE. Arr. and harmonized by A. J. SHOWALTER.



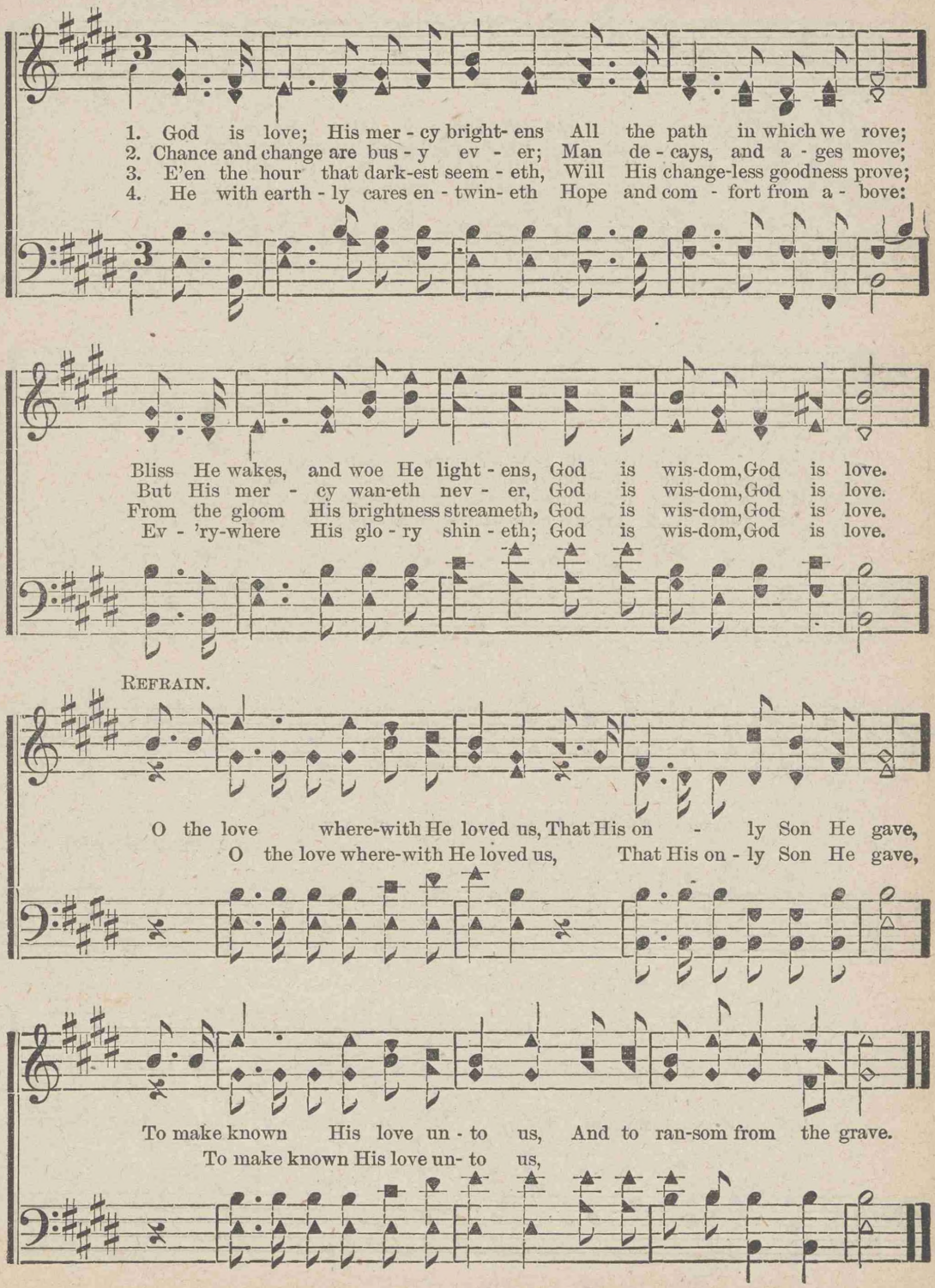
REFRAIN.



New arrangement. Copyright, 1895, by A. J. Showalter.

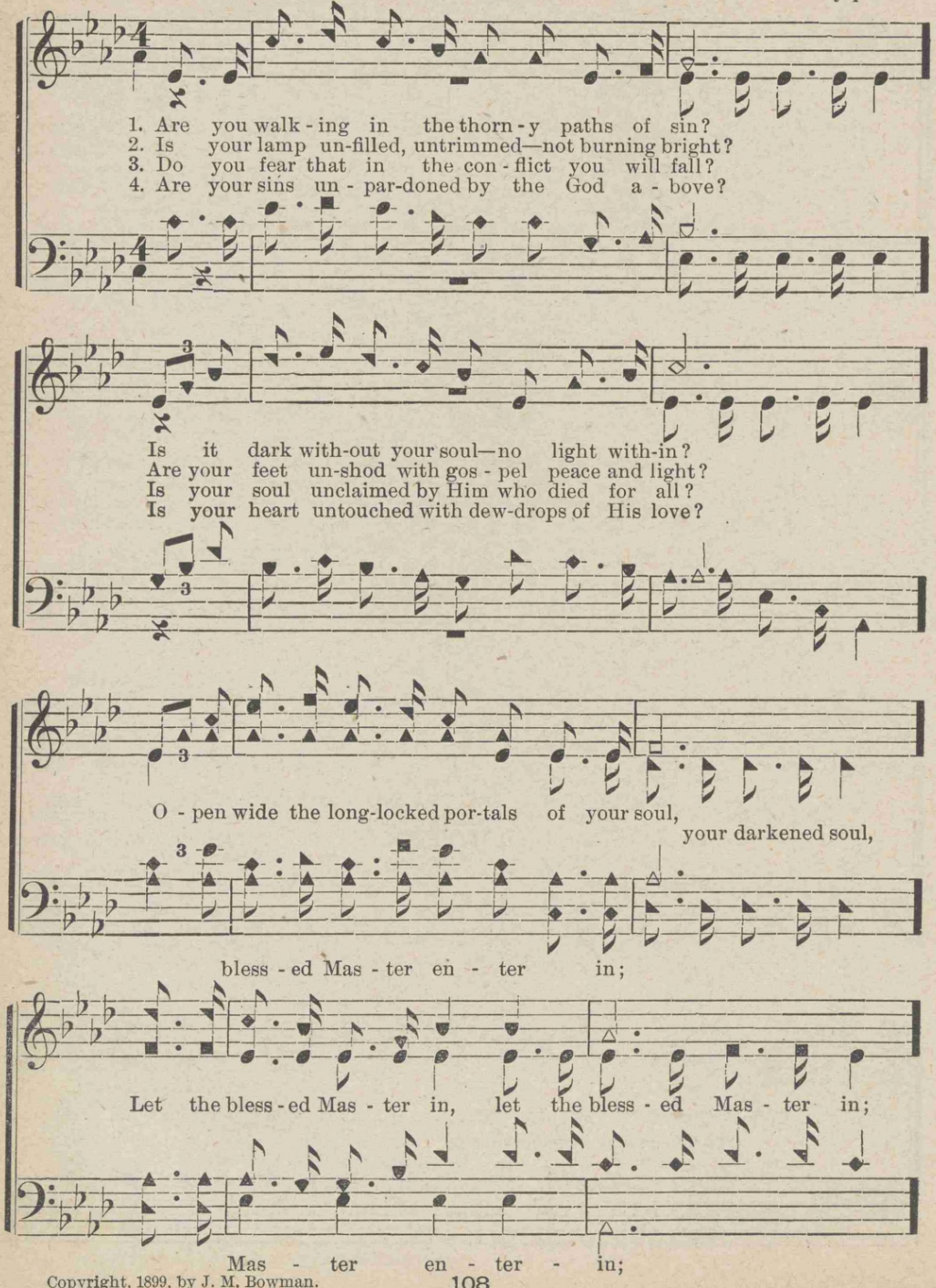
No. 146. GOD IS LOVE. 8s. & 7s.

Sir. JOHN BOWRING. 1825. J. HENRY SHOWALTER.



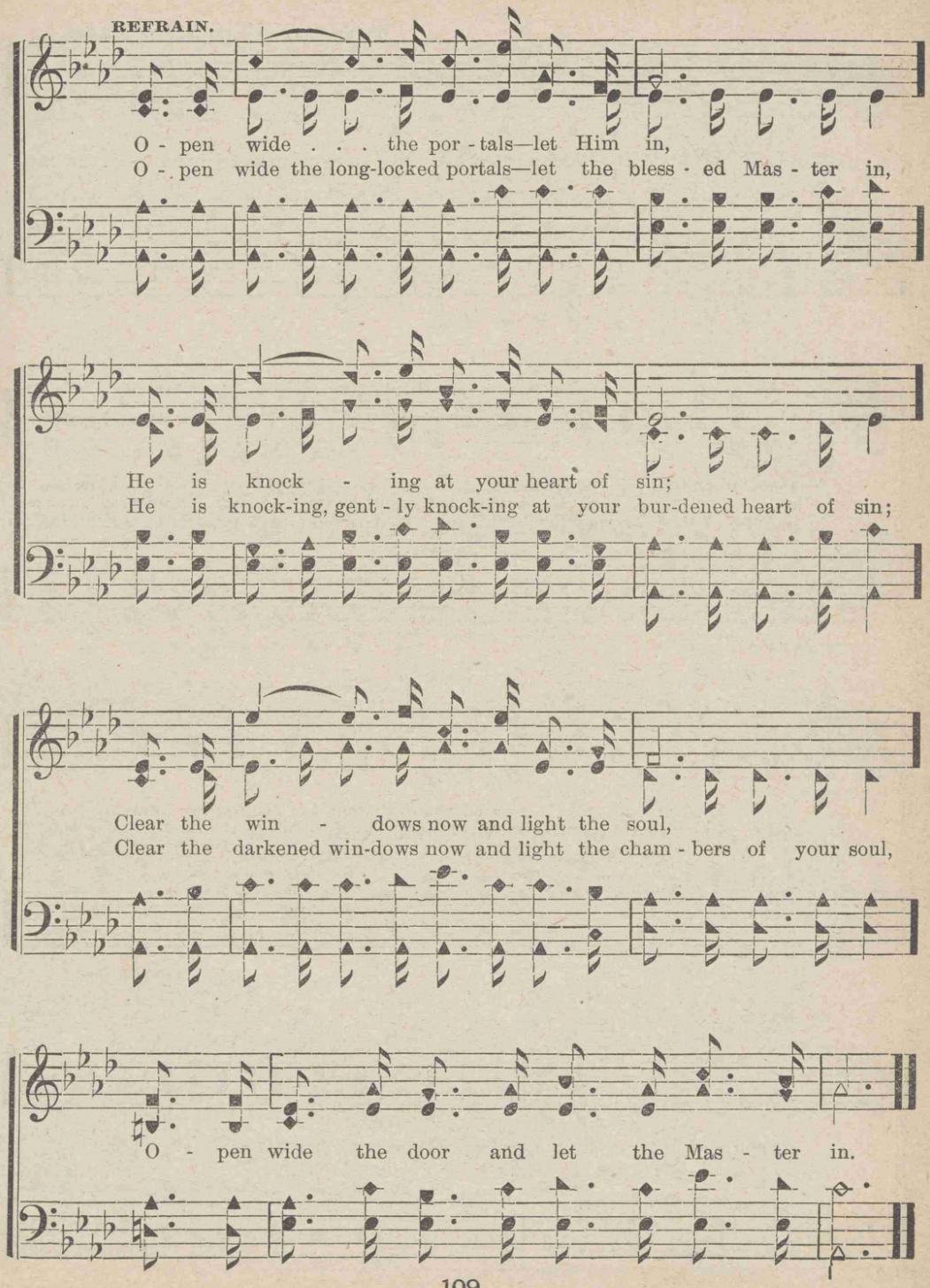
No. 147. LET THE BLESSED MASTER IN.

J. M. B. J. M. Bowman. By per.



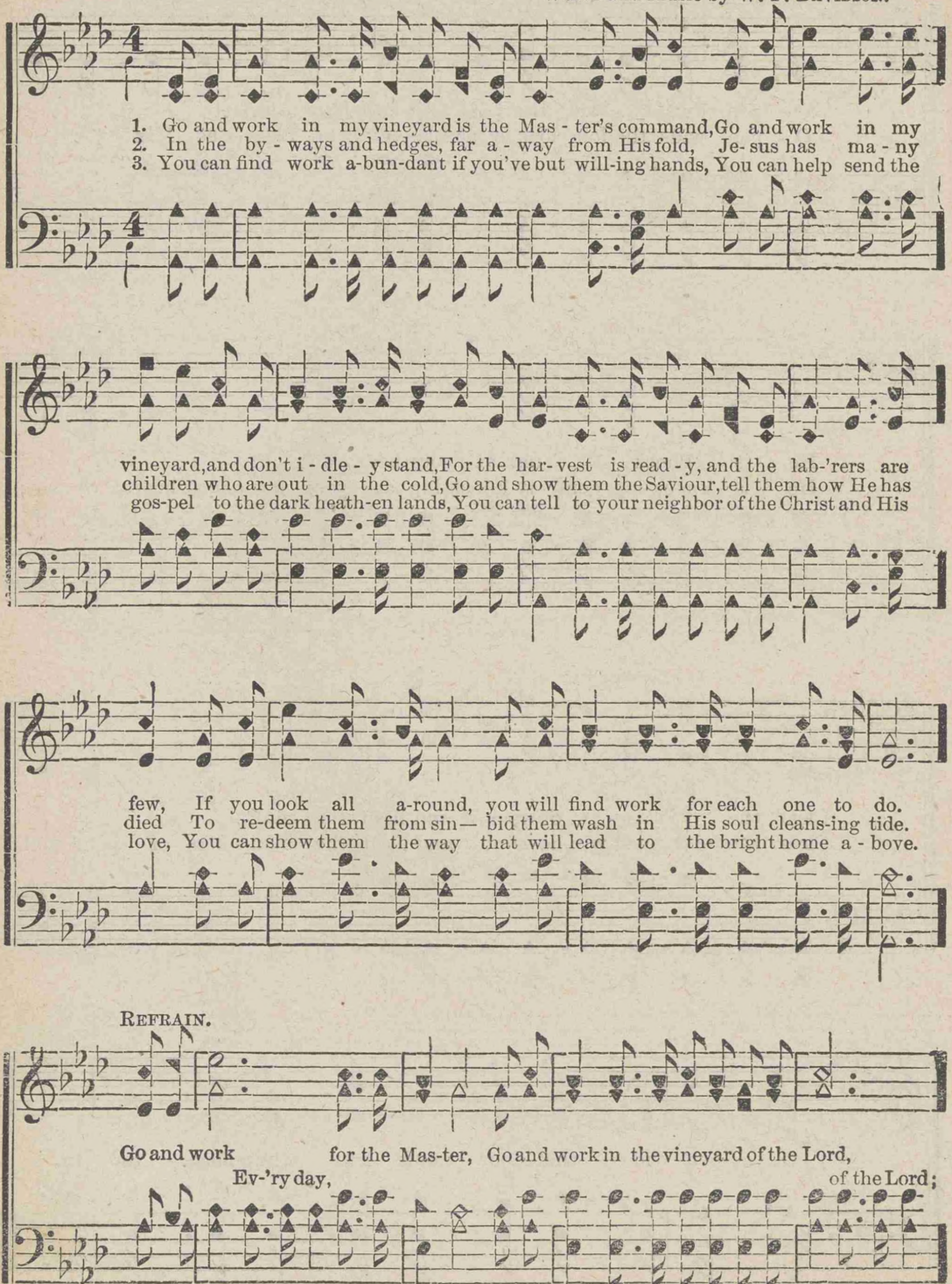
Copyright, 1899, by J. M. Bowman.

LET THE BLESSED MASTER IN. Concluded.

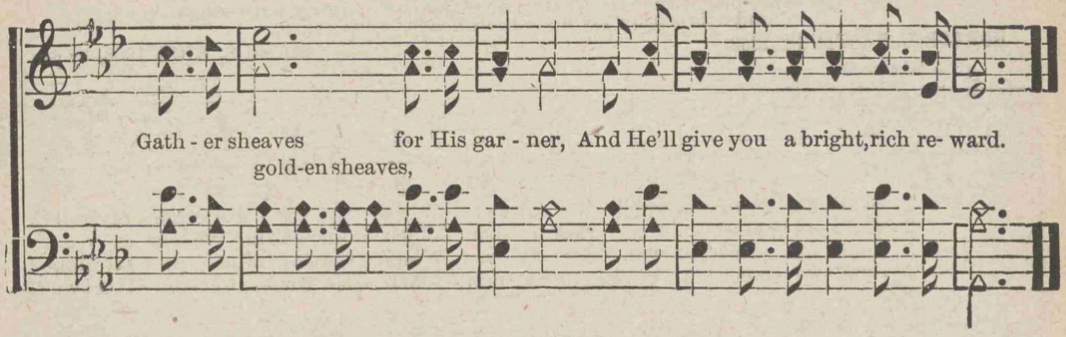


No. 148. GO WORK IN MY VINEYARD.

Words and Music by W. P. DAVIDSON.

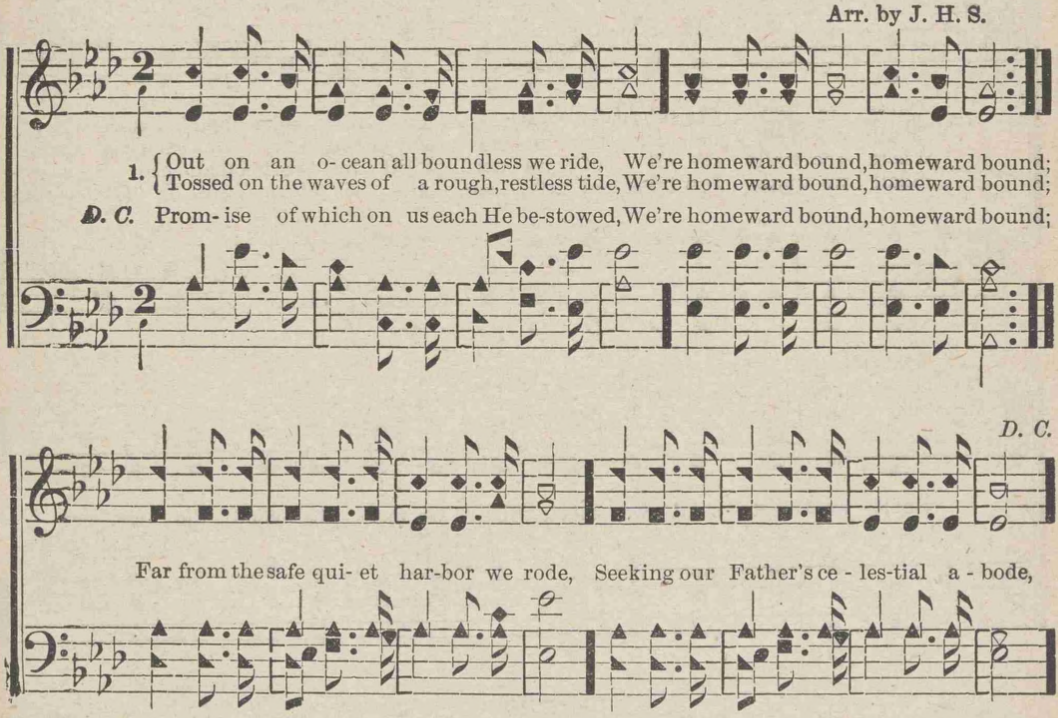


GO WORK IN MY VINEYARD. Concluded.



No. 149. HOMEWARD BOUND.

Arr. by J. H. S.



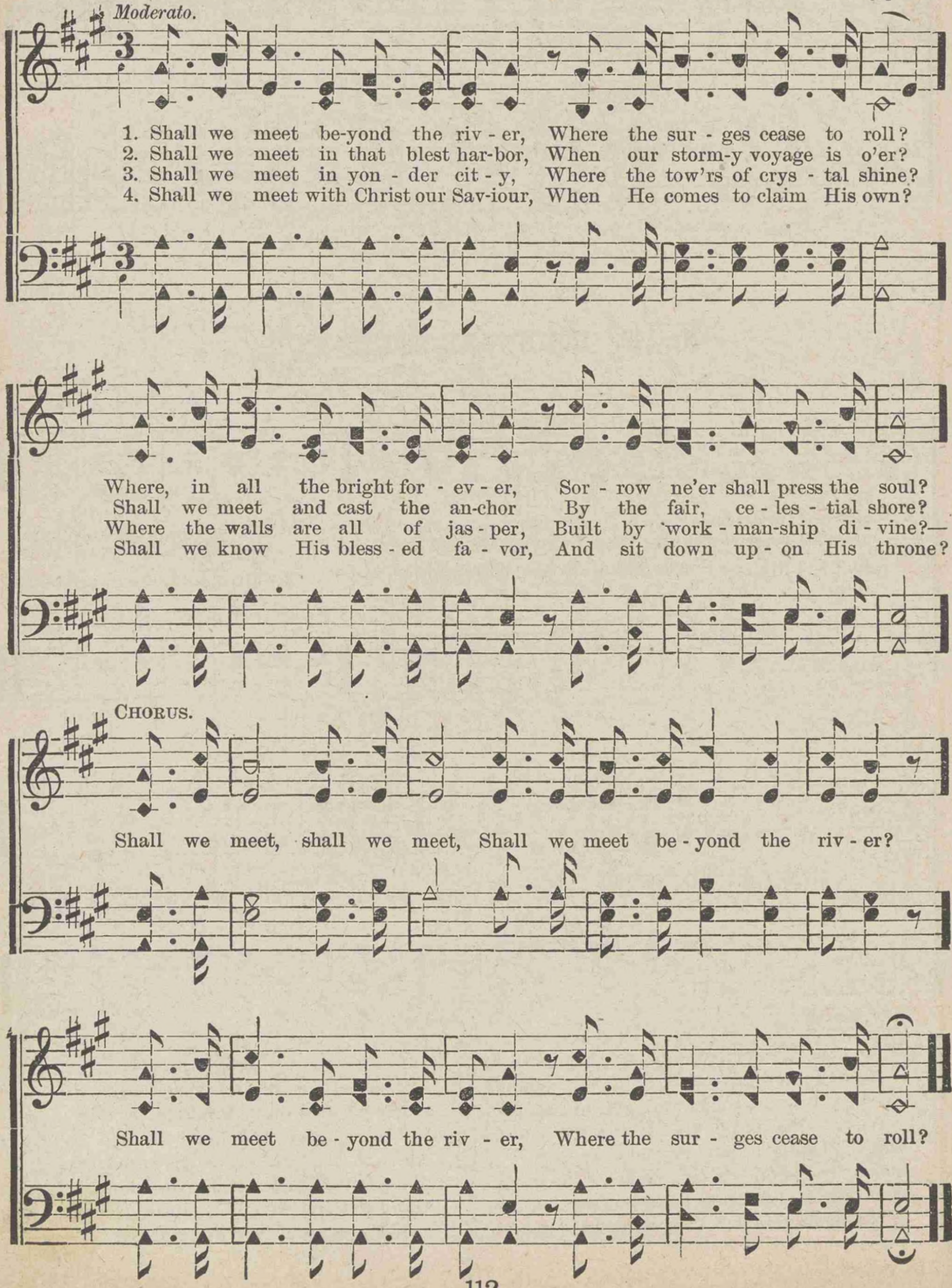
2 Wildly the storm sweeps us on as it roars;
We're homeward bound, homeward bound;
Look! yonder lie the bright heavenly shores:
We're homeward bound, homeward bound.
Steady! O pilot! stand firm at the wheel,
Steady! we soon shall out-weather the gale,
Oh! how we fly 'neath the loud creaking sail,
We're homeward bound, homeward bound.

3 Into the harbor of heav'n now we glide,
We're home at last, home at last;
Softly we drift on its bright silver tide,
We're home at last, home at last.
Glory to God! all our dangers are o'er;
Safely we stand on the radiant shore,
Glory to God! we will shout evermore,
We're home at last, home at last.

NO. 150. SHALL WE MEET?

"The ransomed of the Lord shall return and come to Zion with songs and everlasting joy upon their heads."—ISA. 30: 10.

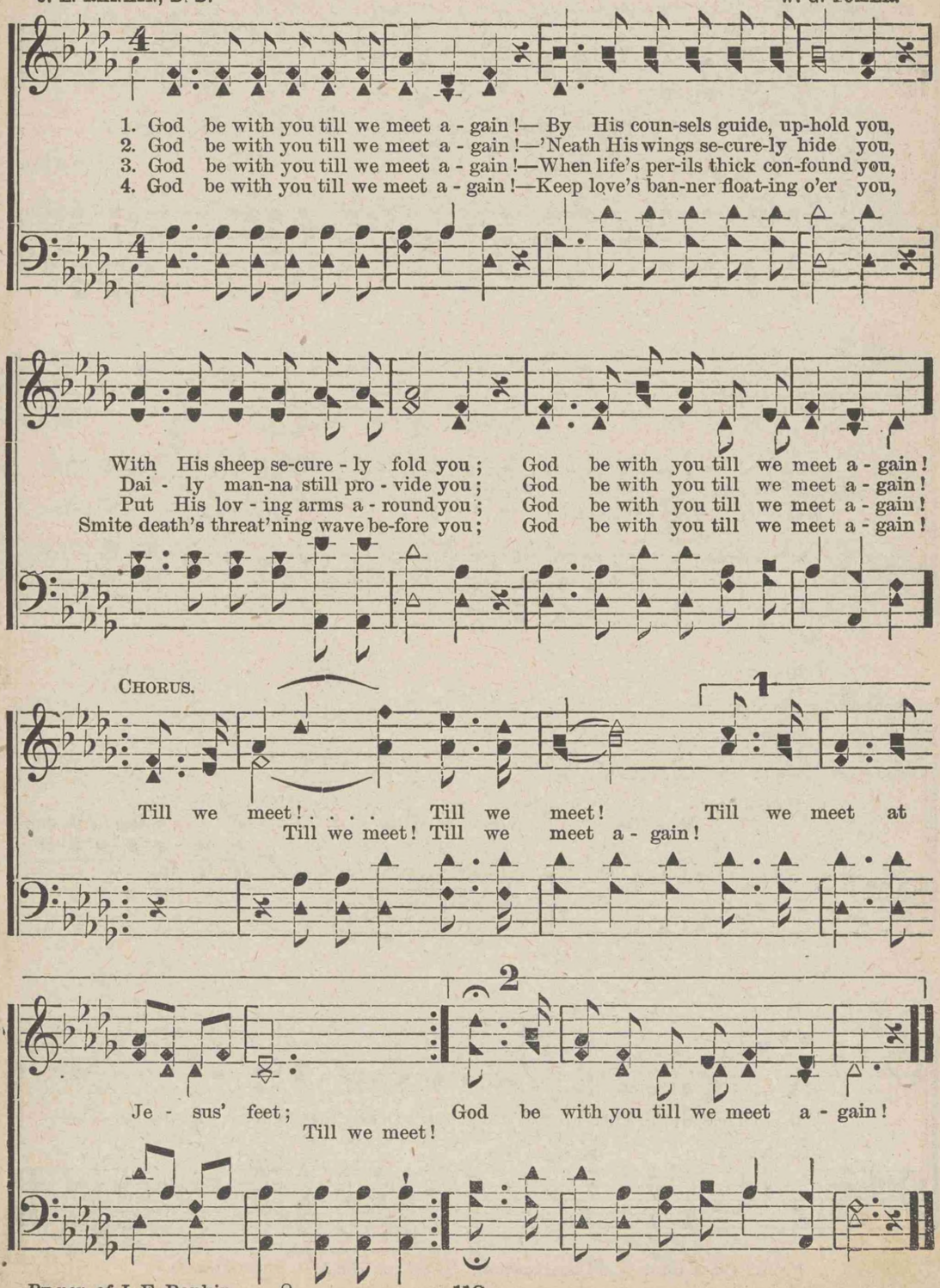
HORACE L. HASTINGS, 1858. ELIHU S. RICE, 1866, by per.



No. 151. GOD BE WITH YOU!

"The grace of our Lord Jesus Christ be with you."—ROMANS 16: 20.

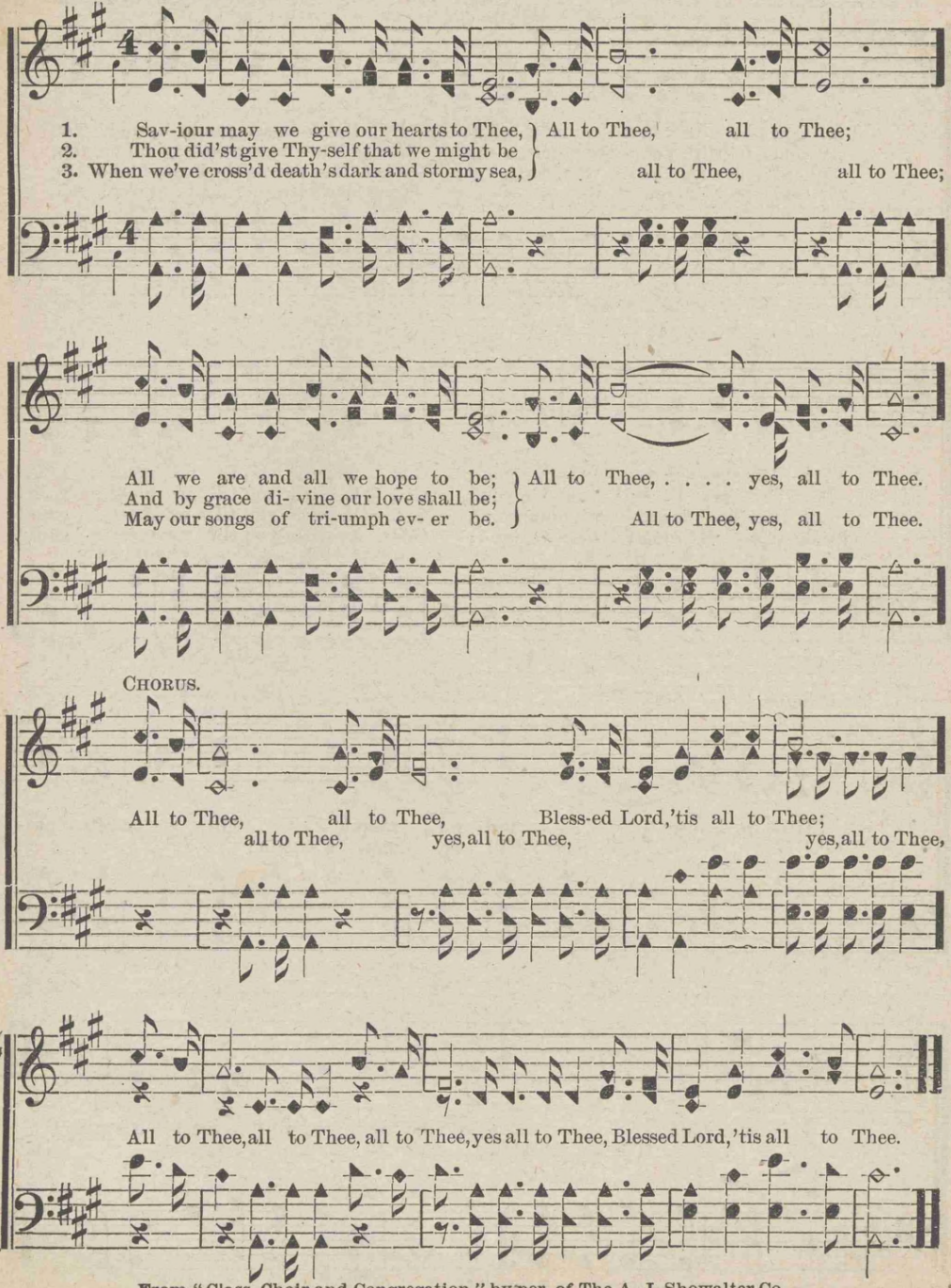
J. E. RANKIN, D. D. W. G. TOMER.



By per. of J. E. Rankin.

No. 152. ALL TO THEE.

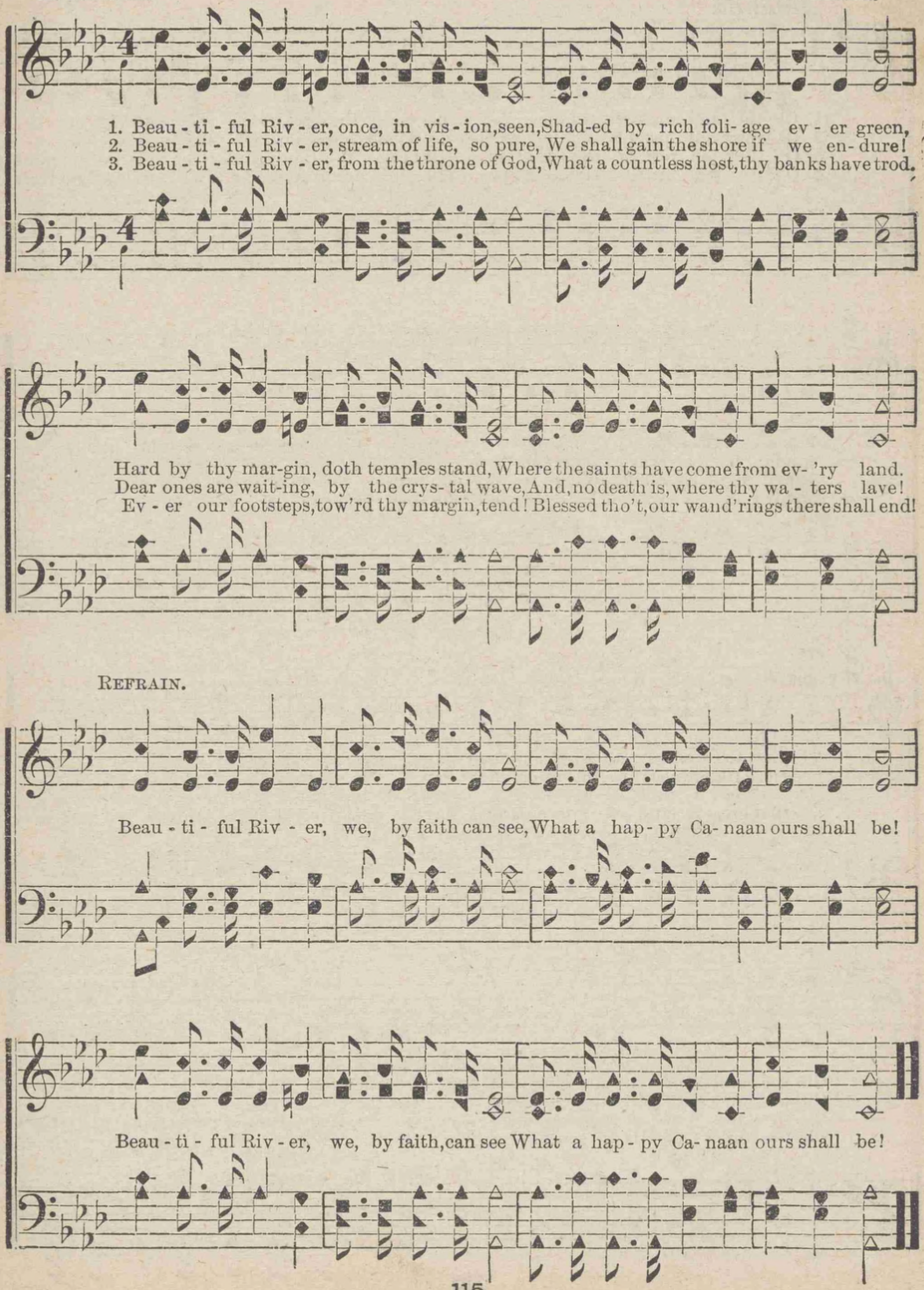
A. J. SHOWALTER. S. J. PERRY.



From "Class, Choir and Congregation," by per. of The A. J. Showalter Co.

No. 163. BEAUTIFUL RIVER.

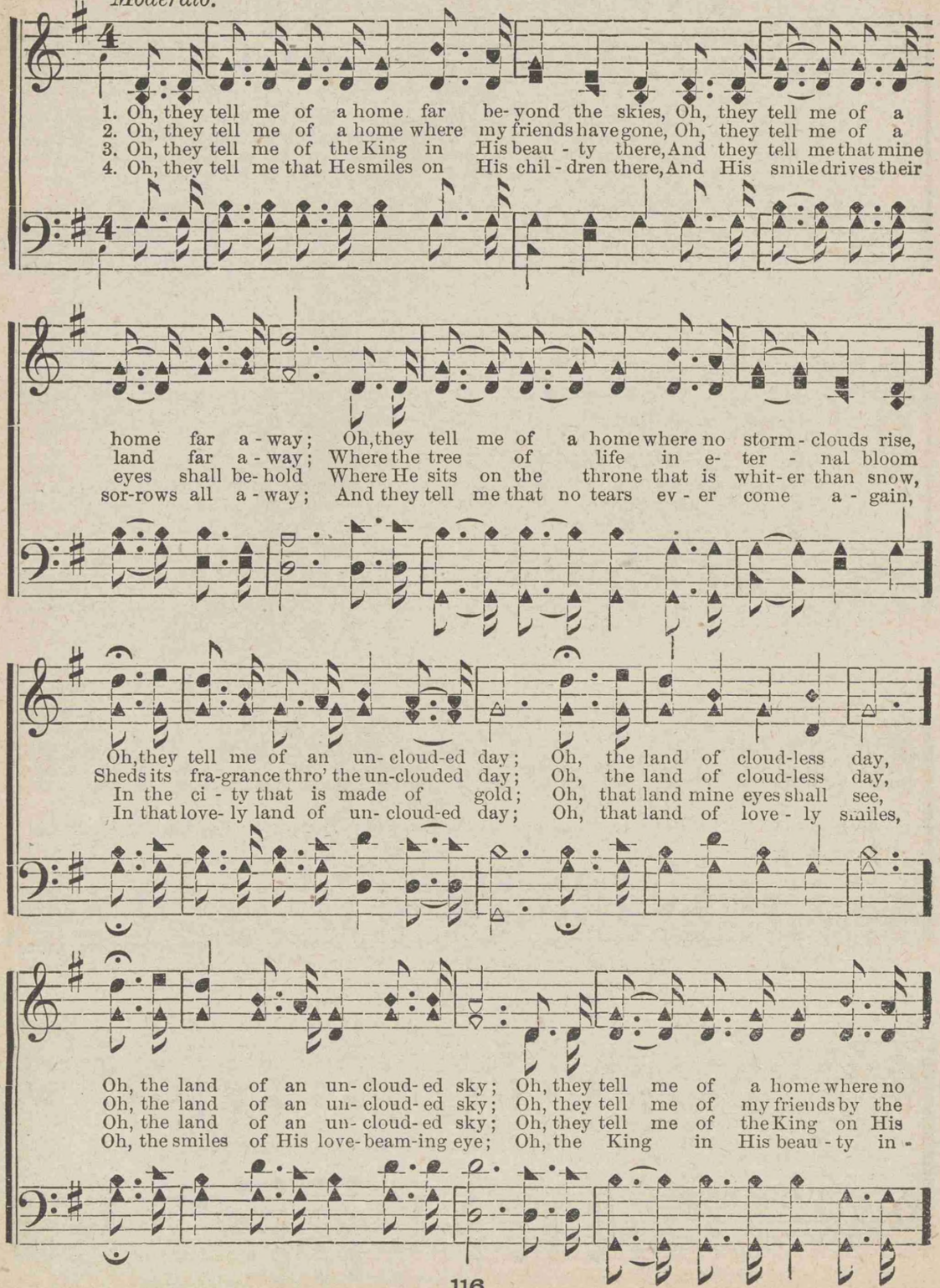
E. R. LATTA. GEO. B. HOLSINGER.



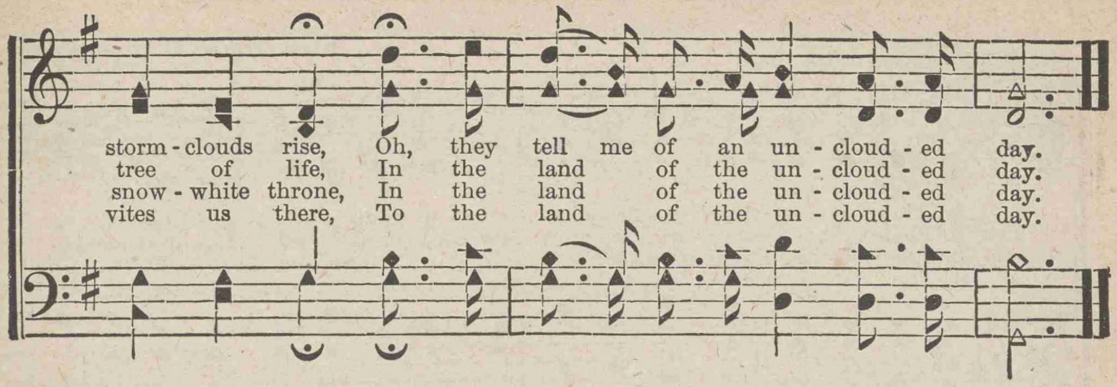
No. 154. THE UNCLOUDED DAY.

REV. J. K. ALWOOD. (MAY BE SUNG AS A SOLO.) J. F. KINSEY, by per.

Moderato.

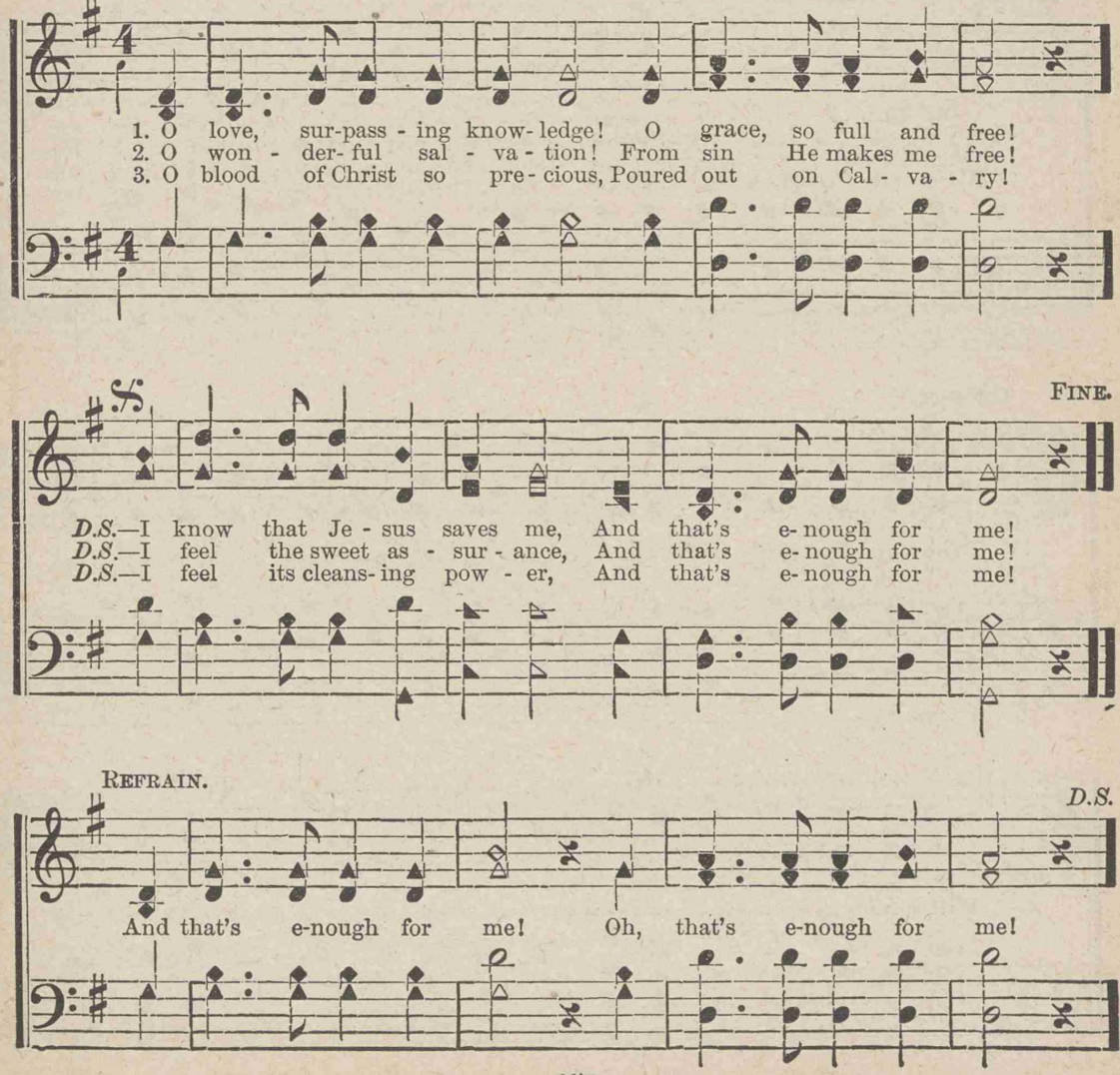


THE UNCLOUDED DAY. Concluded.



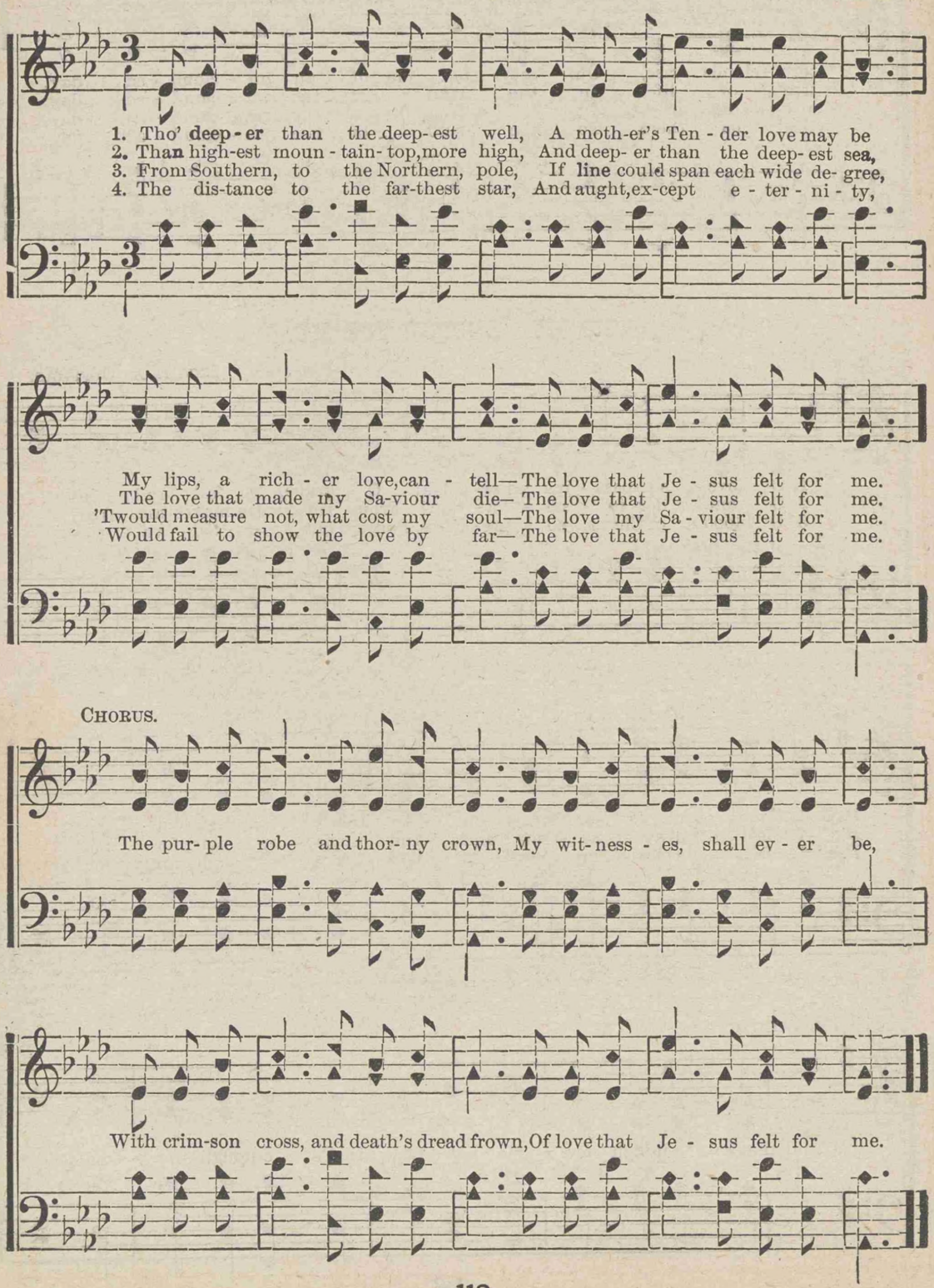
NO. 155. ENOUGH FOR ME.

E. A. H. REV. E. A. HOFFMAN.



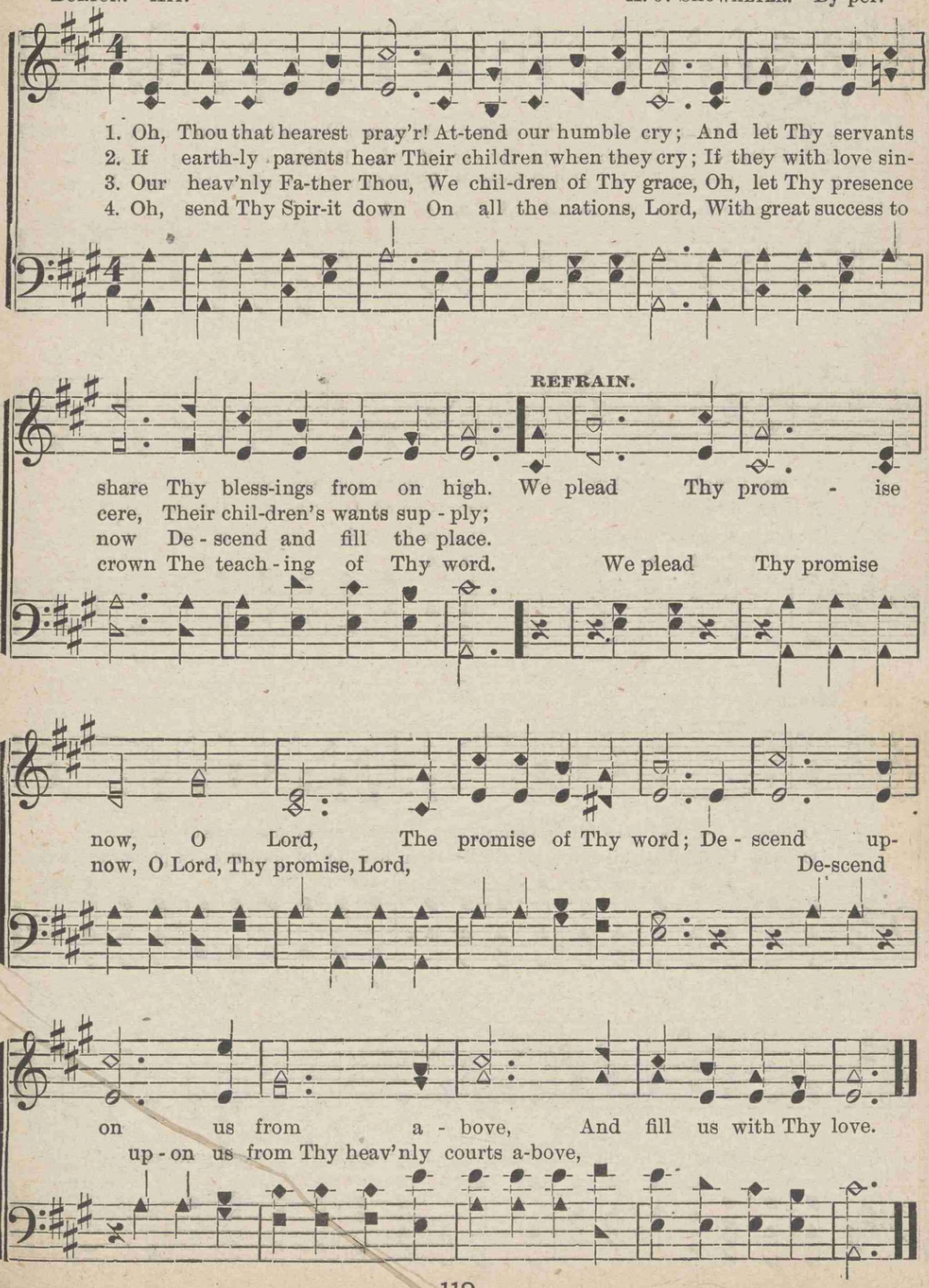
No. 156. THE LOVE THAT JESUS FELT FOR ME.

E. R. LATTA. Music by GEO. B. HOLSINGER.



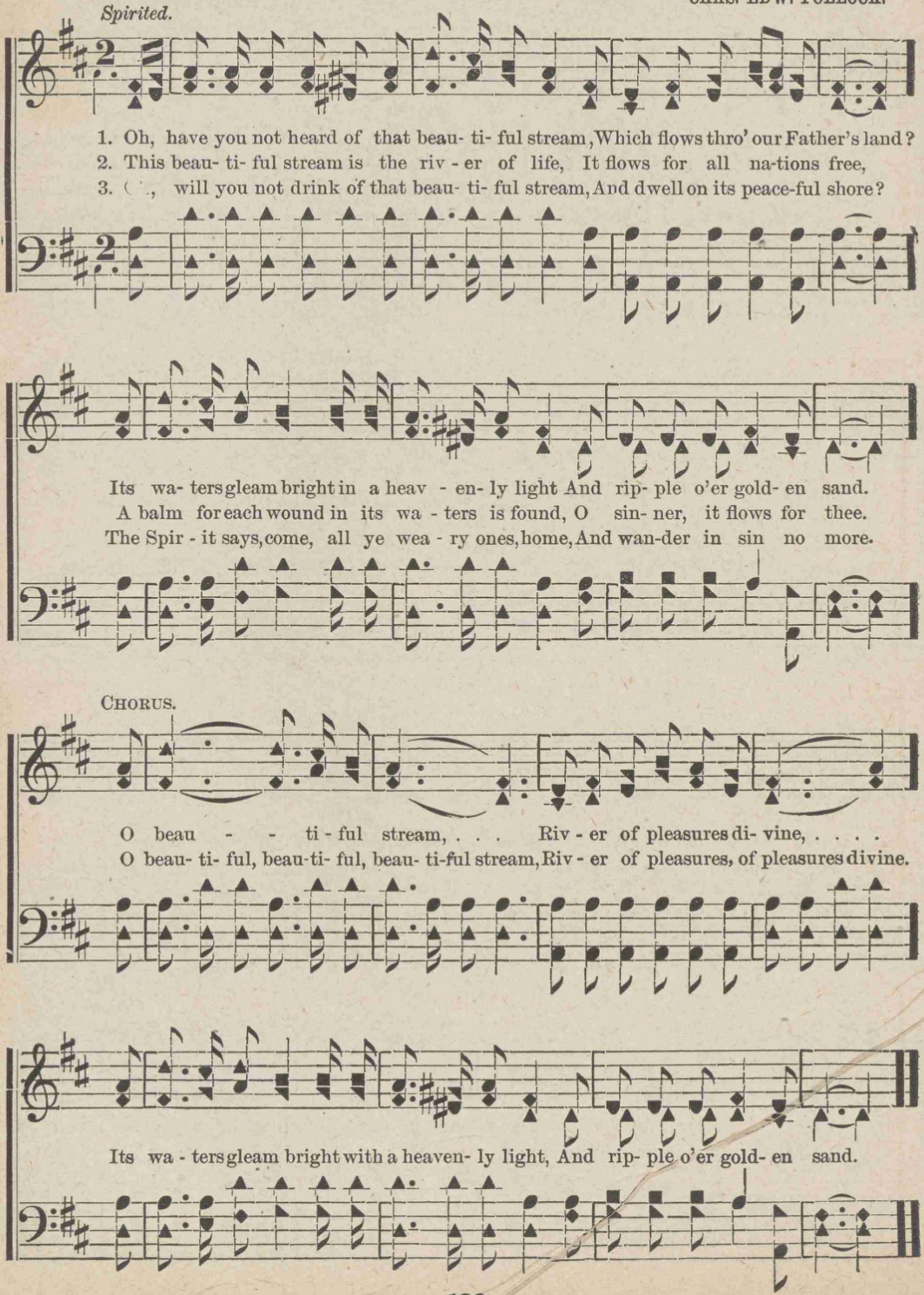
No. 157. OH, THOU THAT HEAREST PRAYER.

BURTON. Arr. A. J. SHOWALTER. By per.



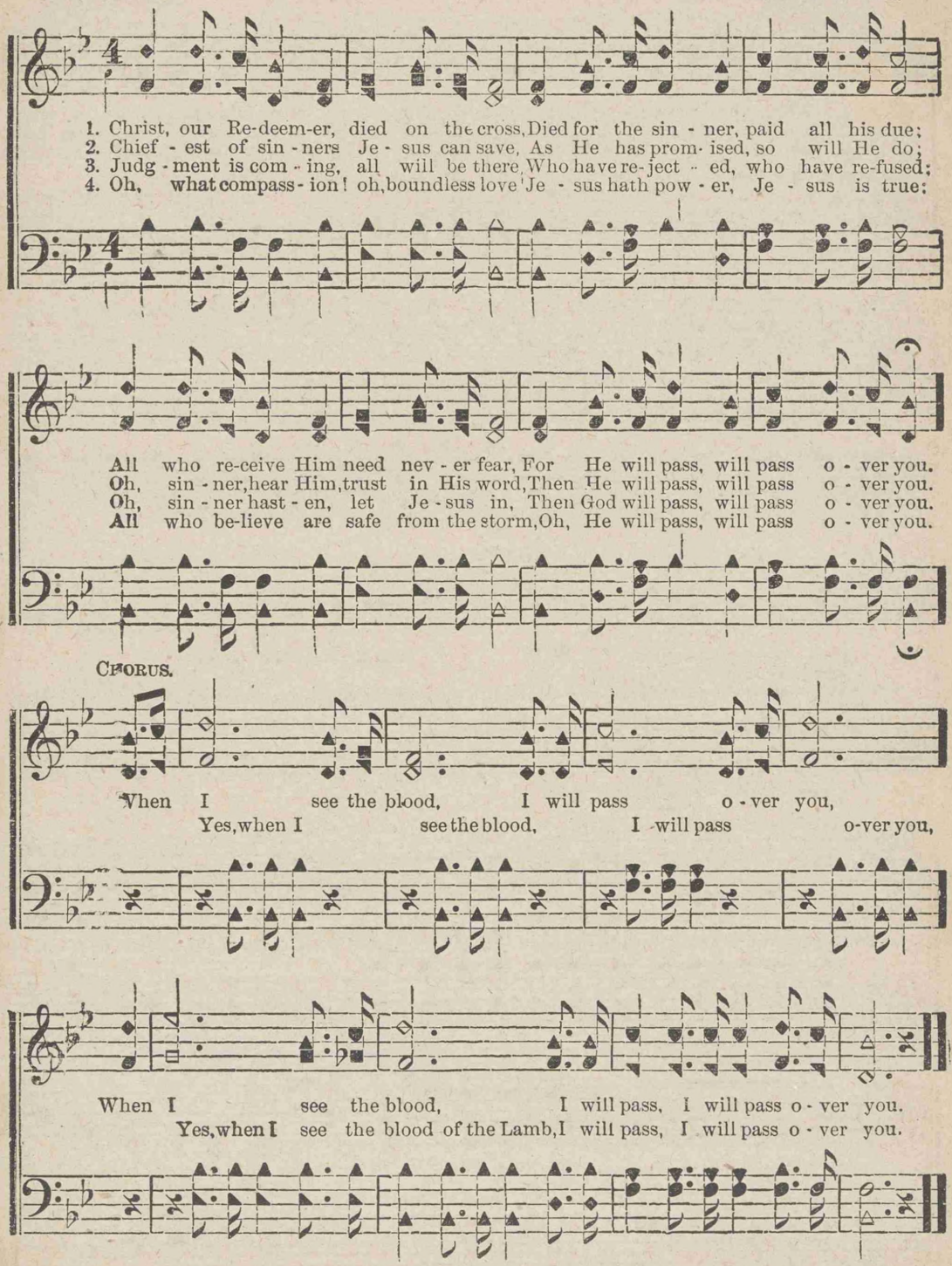
No. 158. THAT BEAUTIFUL STREAM.

CHAS. EDW. POLLOCK.



No. 159. THE BLOOD OF THE LAMB.

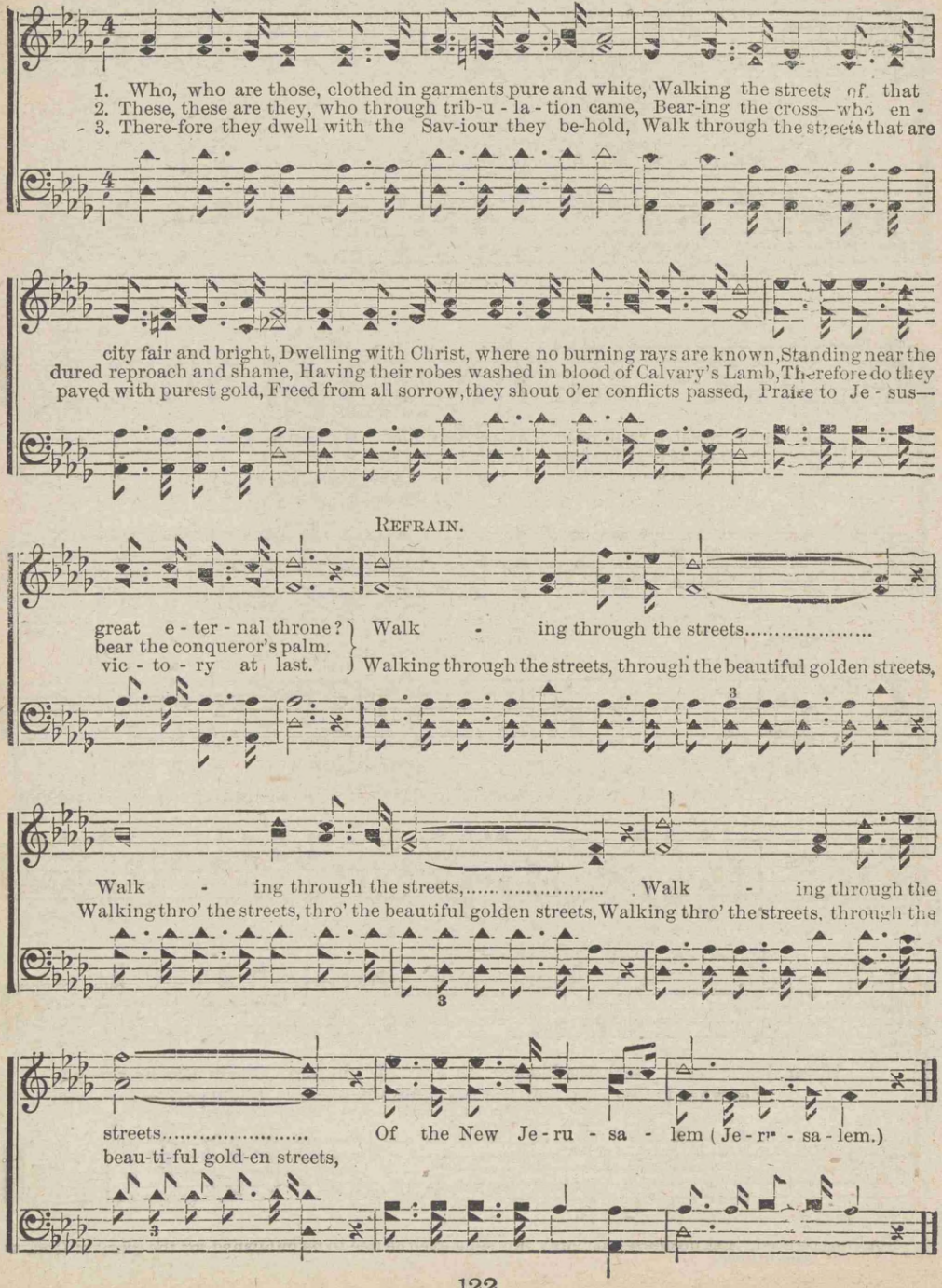
FOOTE BROS. J. HENRY SHOWALTER.



Not Copyrighted. Let no one do so. May this song ever be free to be published for the glory of God, is the desire of the authors.

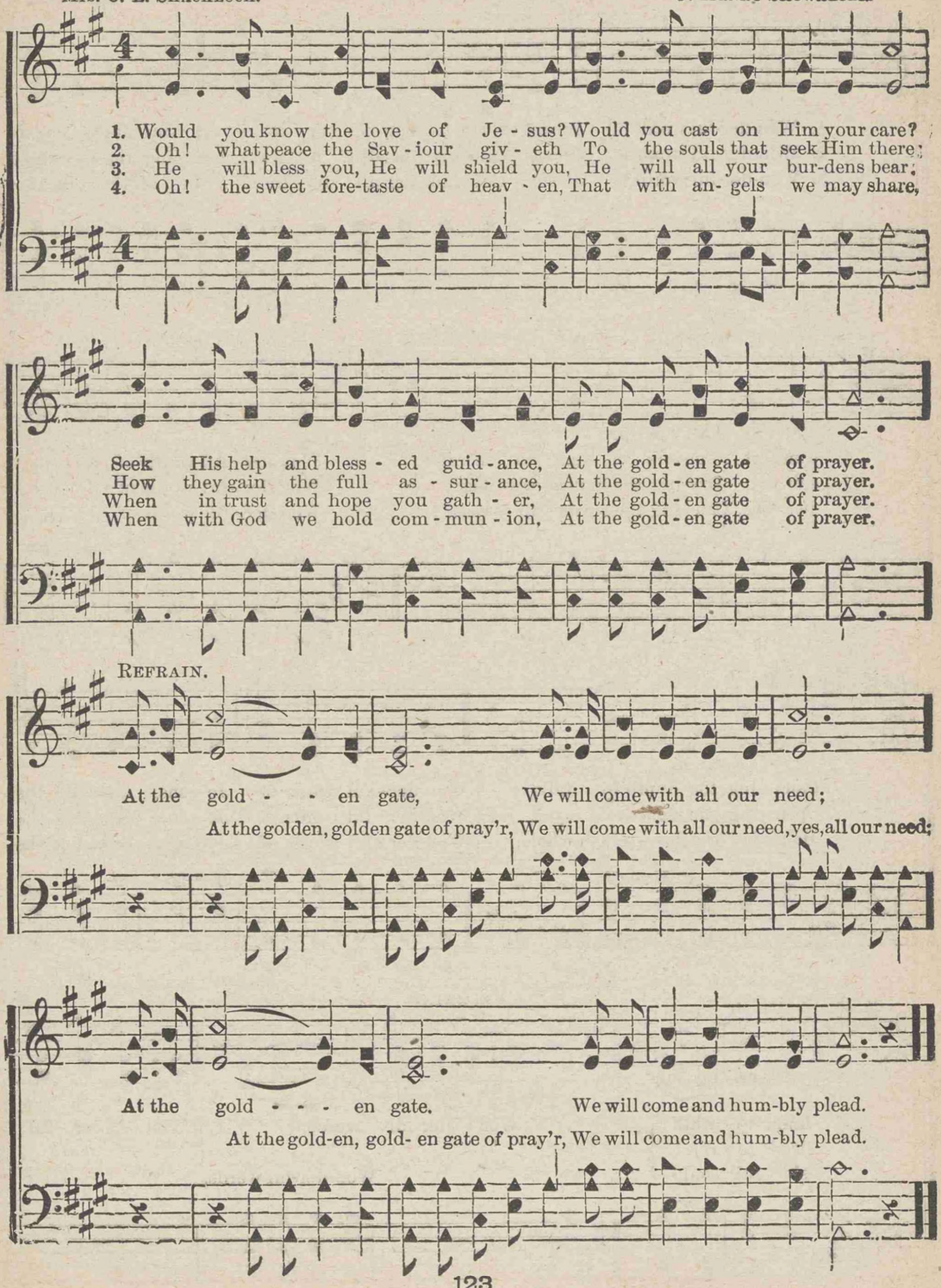
NO. 160. WALKING THE GOLDEN STREET.

A. S. DOUGHTY. JOSEPH B. MOON.



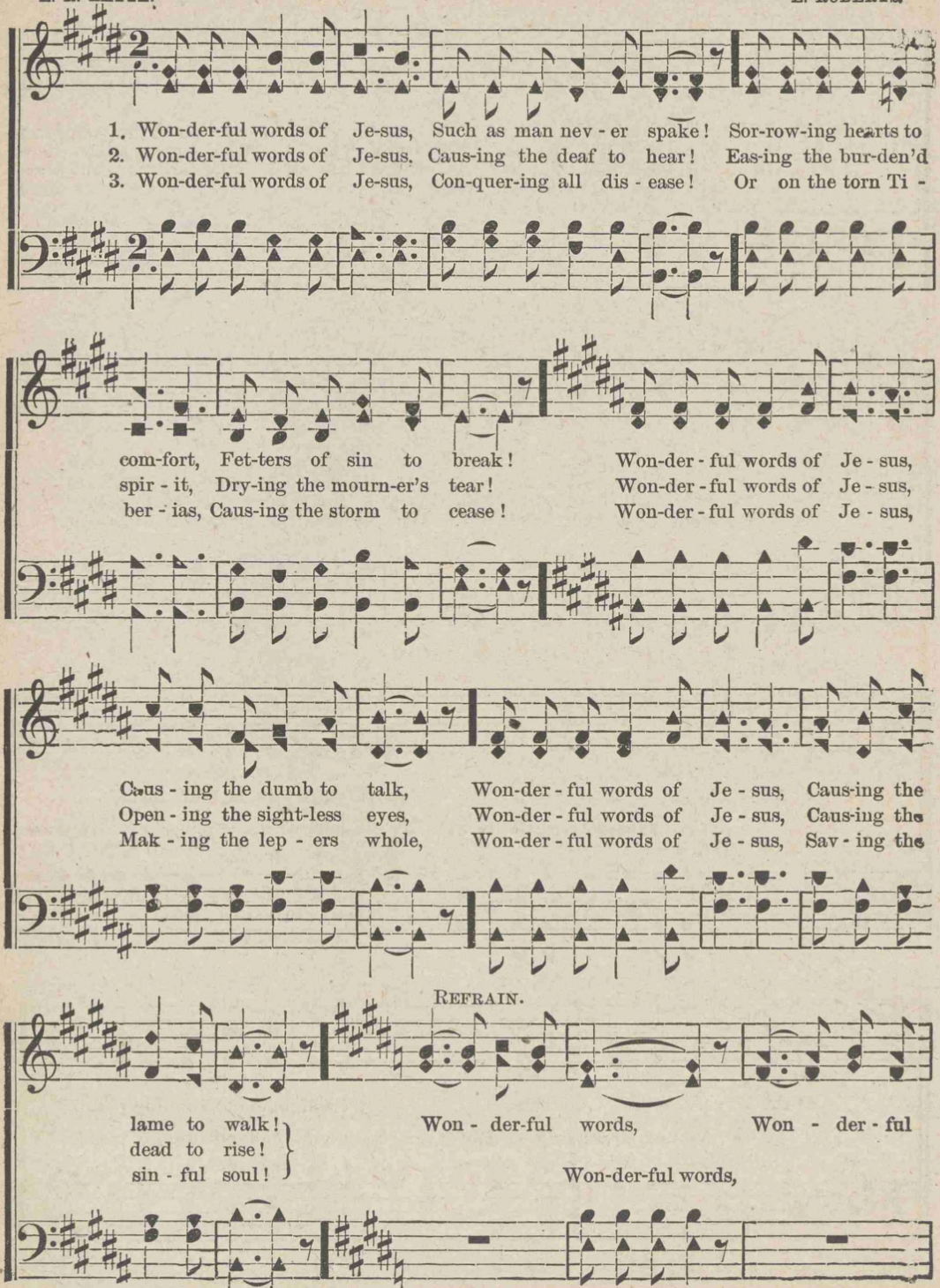
No. 161. AT THE GOLDEN GATE OF PRAYER.

Mrs. C. L. Shacklock. J. Henry Showalter.

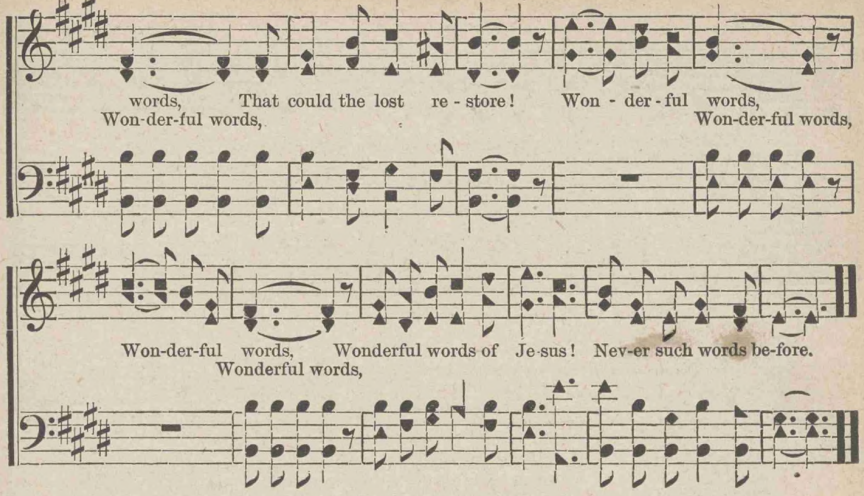


No. 162. WONDERFUL WORDS.

E. R. LATTA. E. ROBERTS.

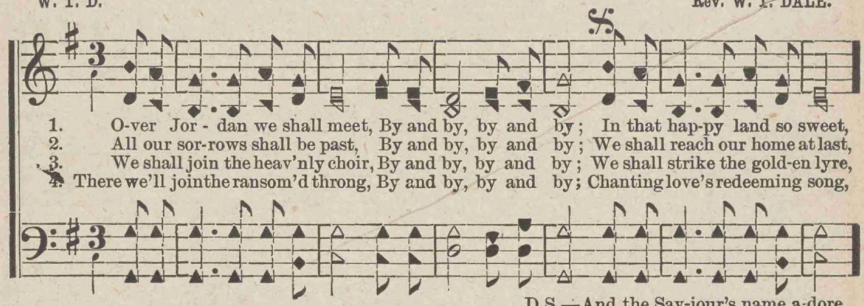


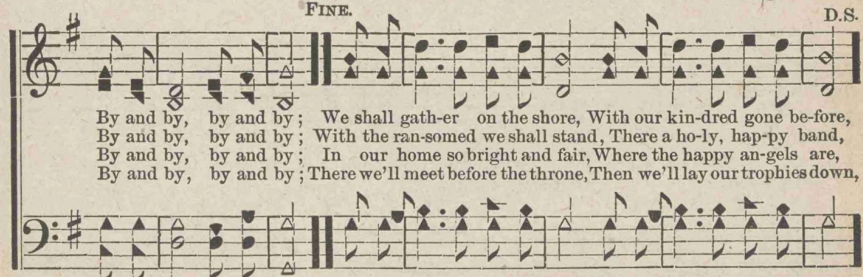
From "Singer's Ideal," by per.



NO. 163. BY AND BY.

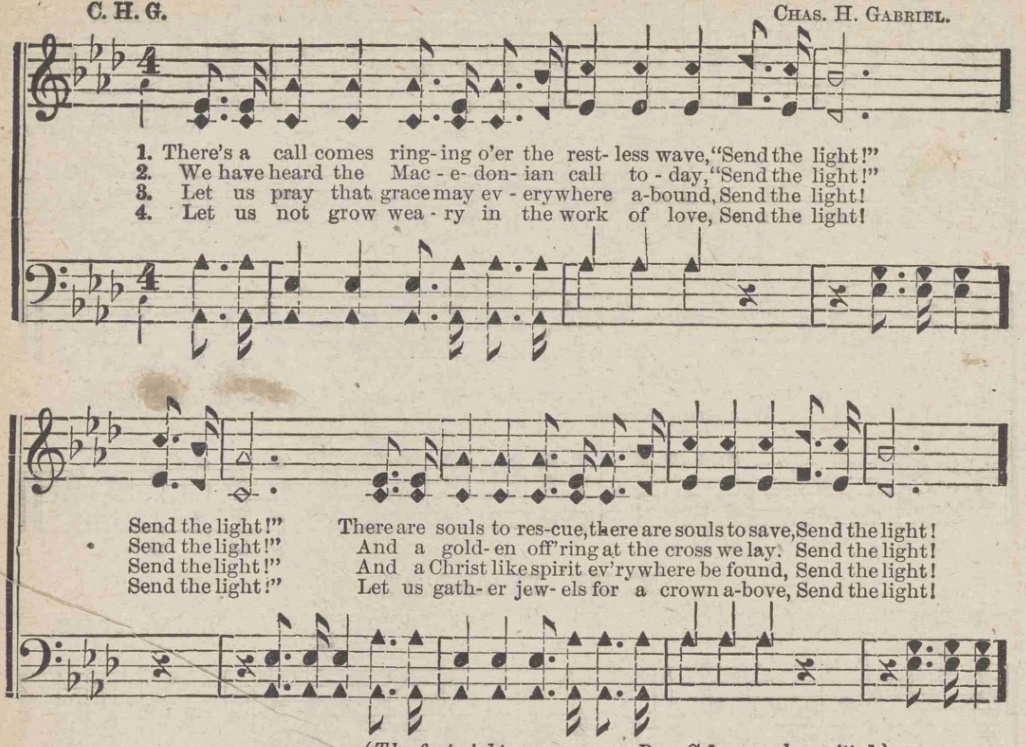
W. T. D. Rev. W. T. DALE.





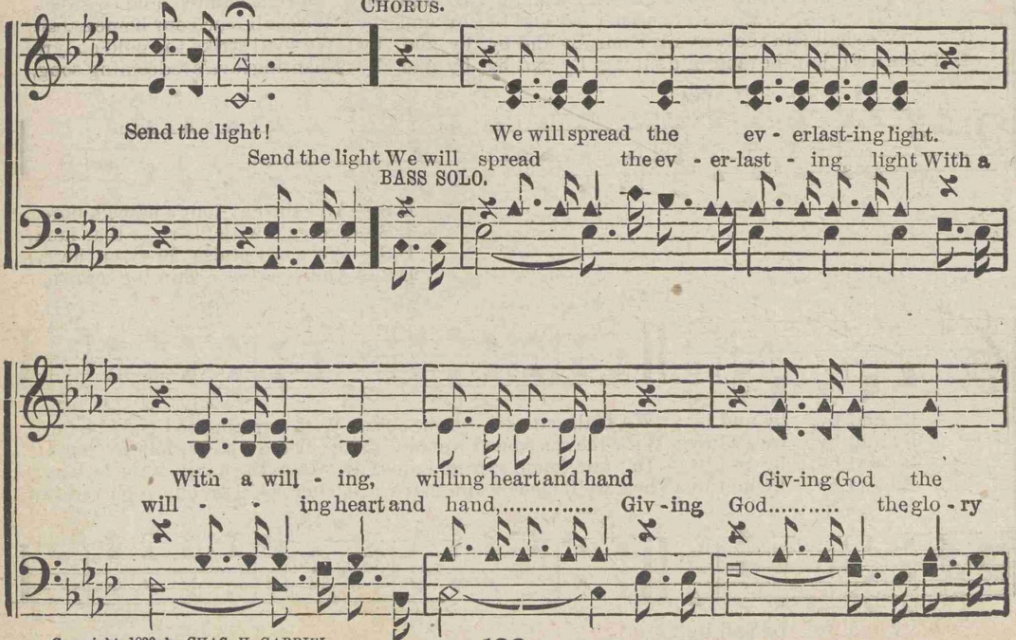
No. 164. SEND THE LIGHT.

C. H. G. CHAS. H. GABRIEL.

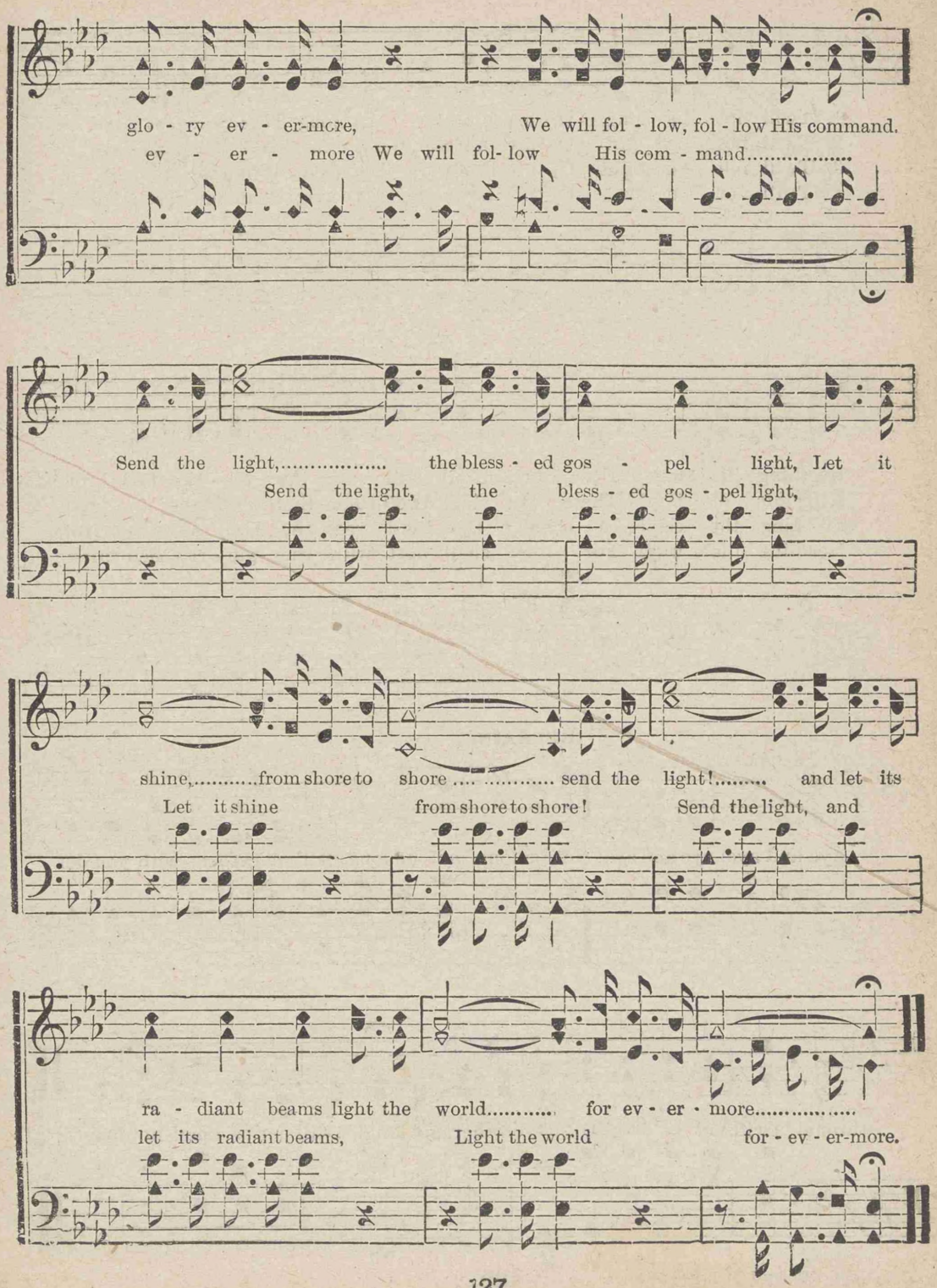


(*The first eight measures, or Bass Solo, may be omitted.*)

CHORUS.

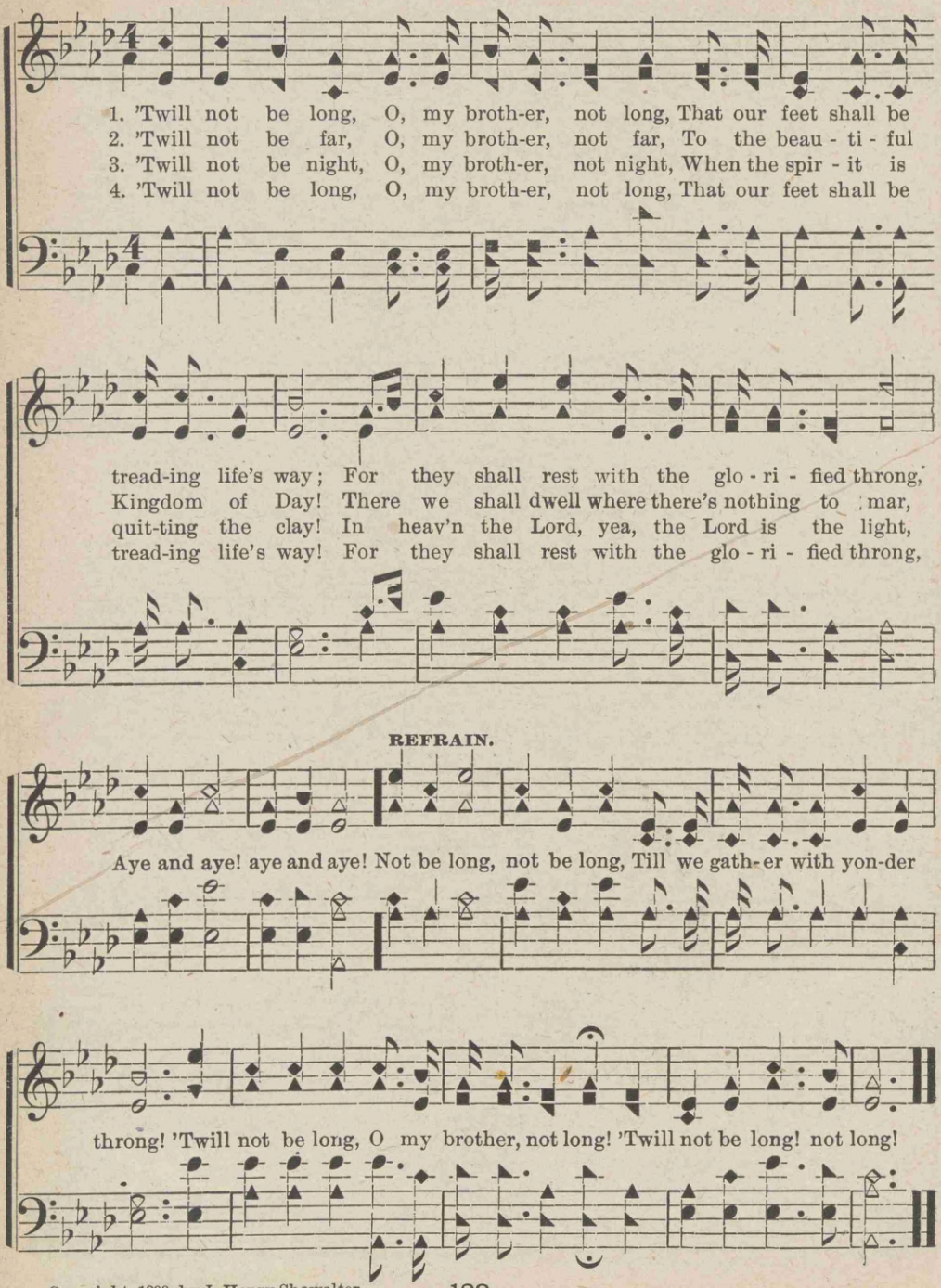


Copyright, 1890, by CHAS. H. GABRIEL.
Geo. F. Rosche, owner of copyright. By per.


glo - ry ev - er-more, We will fol - low, fol - low His command.
ev - er - more We will fol- low His com - mand.....
Send the light,..... the bless - ed gos - pel light, Let it
Send the light, the bless - ed gos - pel light,
shine,.....from shore to shore ..... send the light!..... and let its
Let it shine from shore to shore! Send the light, and
ra - diant beams light the world..... for ev - er - more.....
let its radiant beams, Light the world for - ev - er-more.

No. 165. 'TWILL NOT BE LONG. 10s, 9s, 10s, 6s.

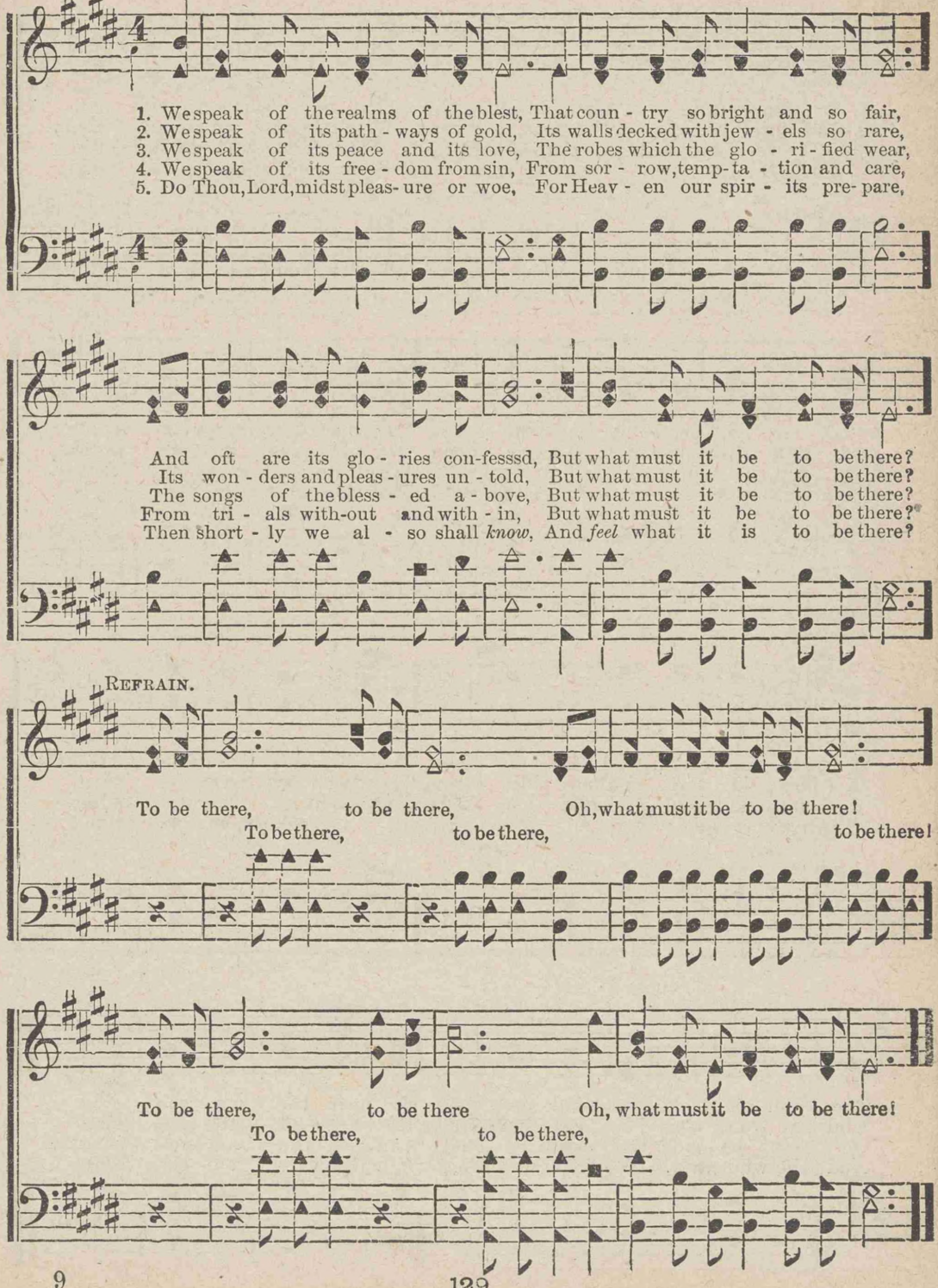
E. R. LATTA. J. HENRY SHOWALTER.



Copyright, 1899, by J. Henry Showalter.

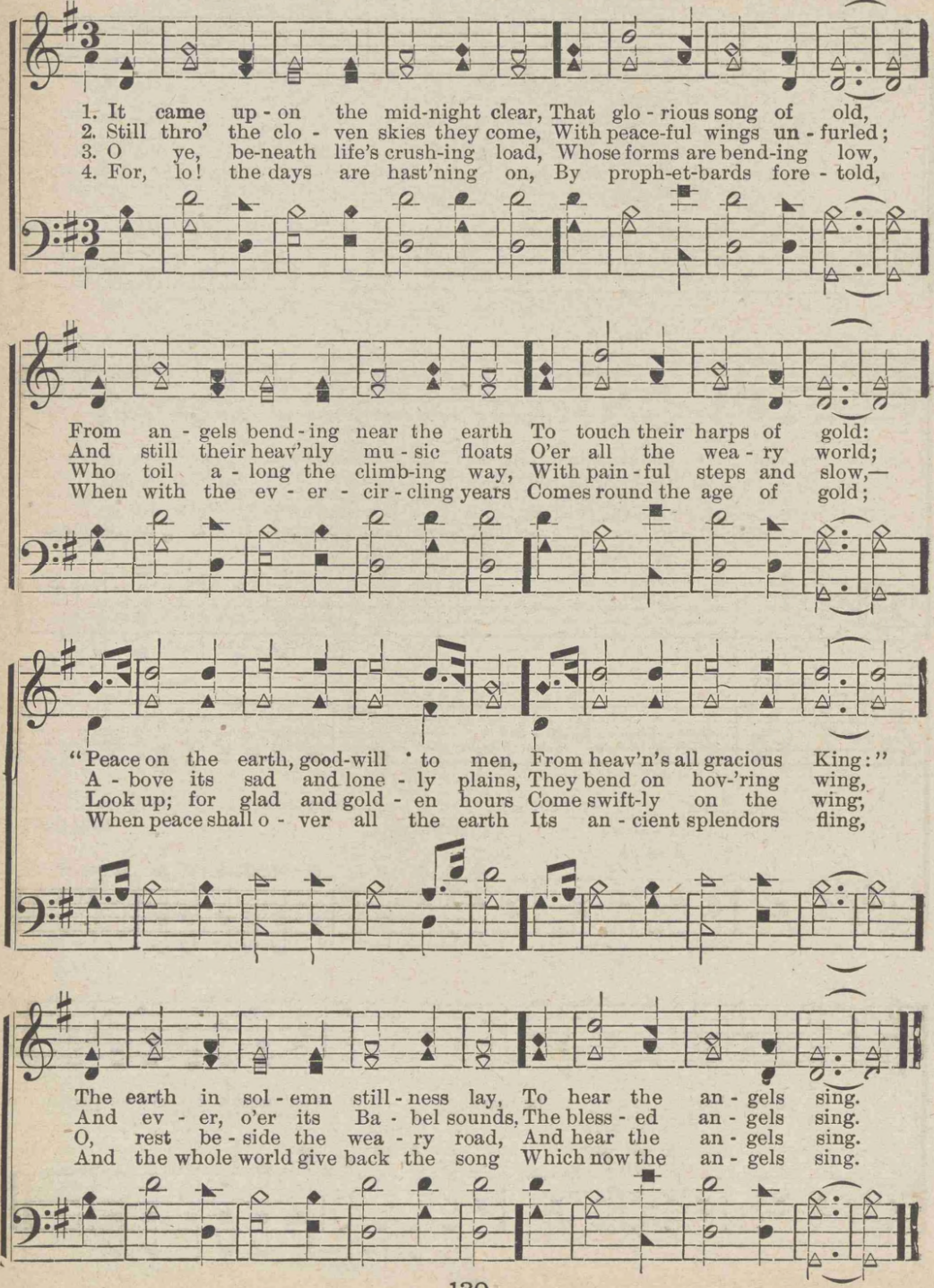
No. 166. REALMS OF THE BLEST.

ELIZABETH MILLS. J. HENRY SHOWALTER.



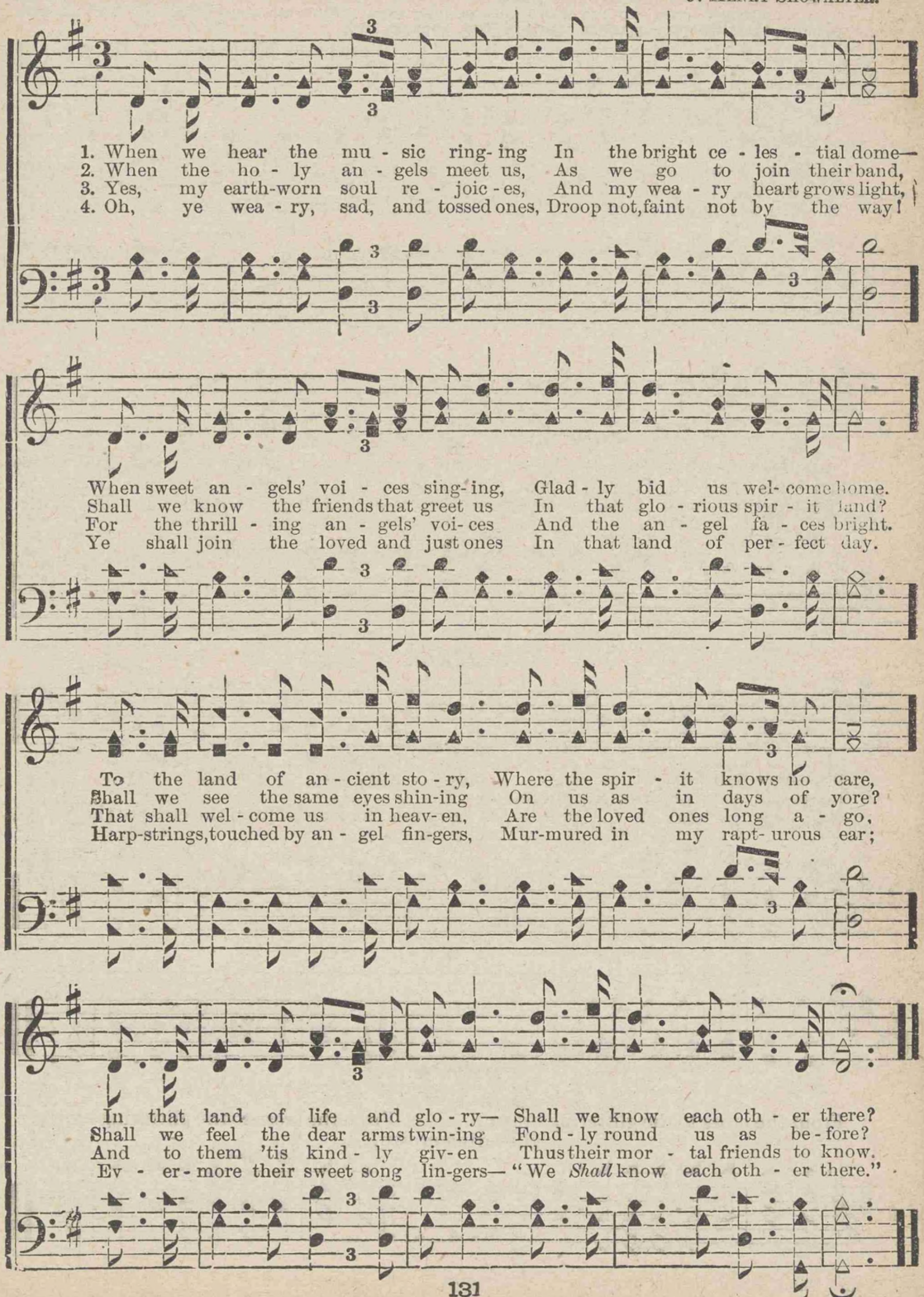
No. 167. ADVENT. C. M. D.

EDMUND H. SEARS. 1850. JACOB SENGER. 1868.



No. 168. SHALL WE KNOW EACH OTHER THERE.

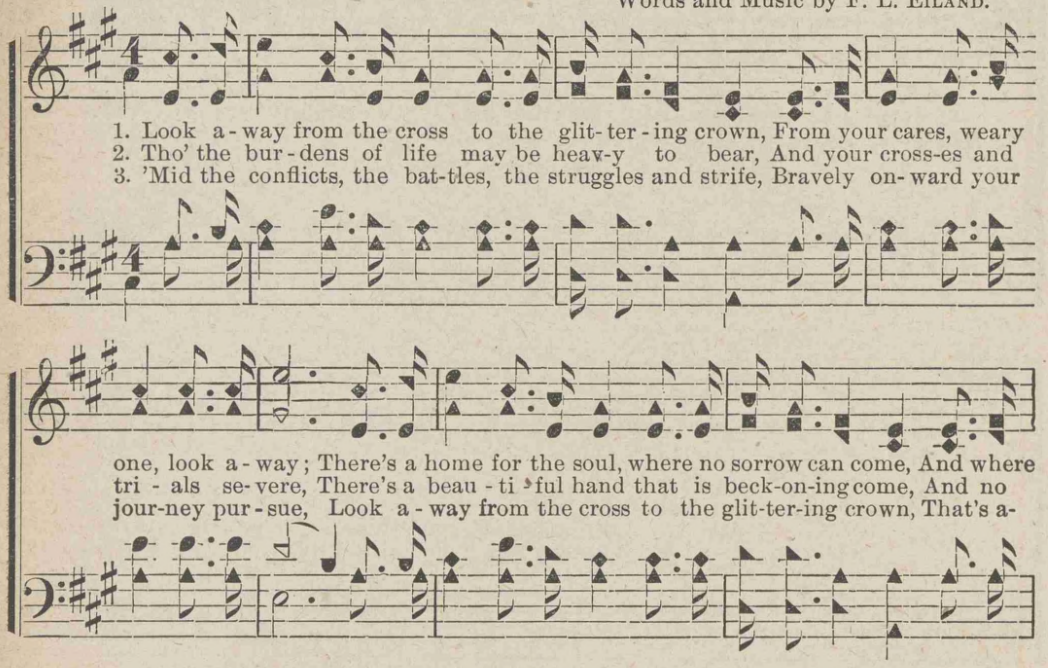
J. HENRY SHOWALTER.

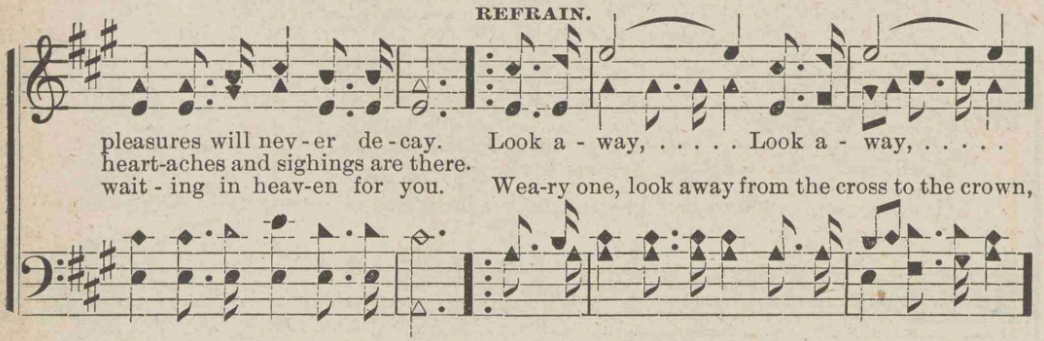


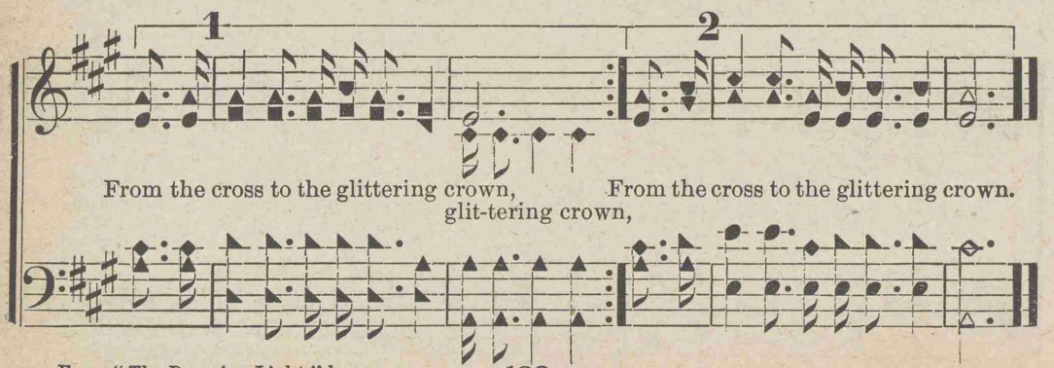
No. 169. FROM THE CROSS TO THE CROWN. 12s & 9s.

Leaving the home of a friend, whom my companion and I in other days had visited, looking back upon the house (the cross), and thence to the sun (the crown), just peeping from behind the eastern hills in all of its brilliancy and splendor, this title was suggested. Carlton, Tex., Sept. 10, 1896.

Words and Music by F. L. EILAND.



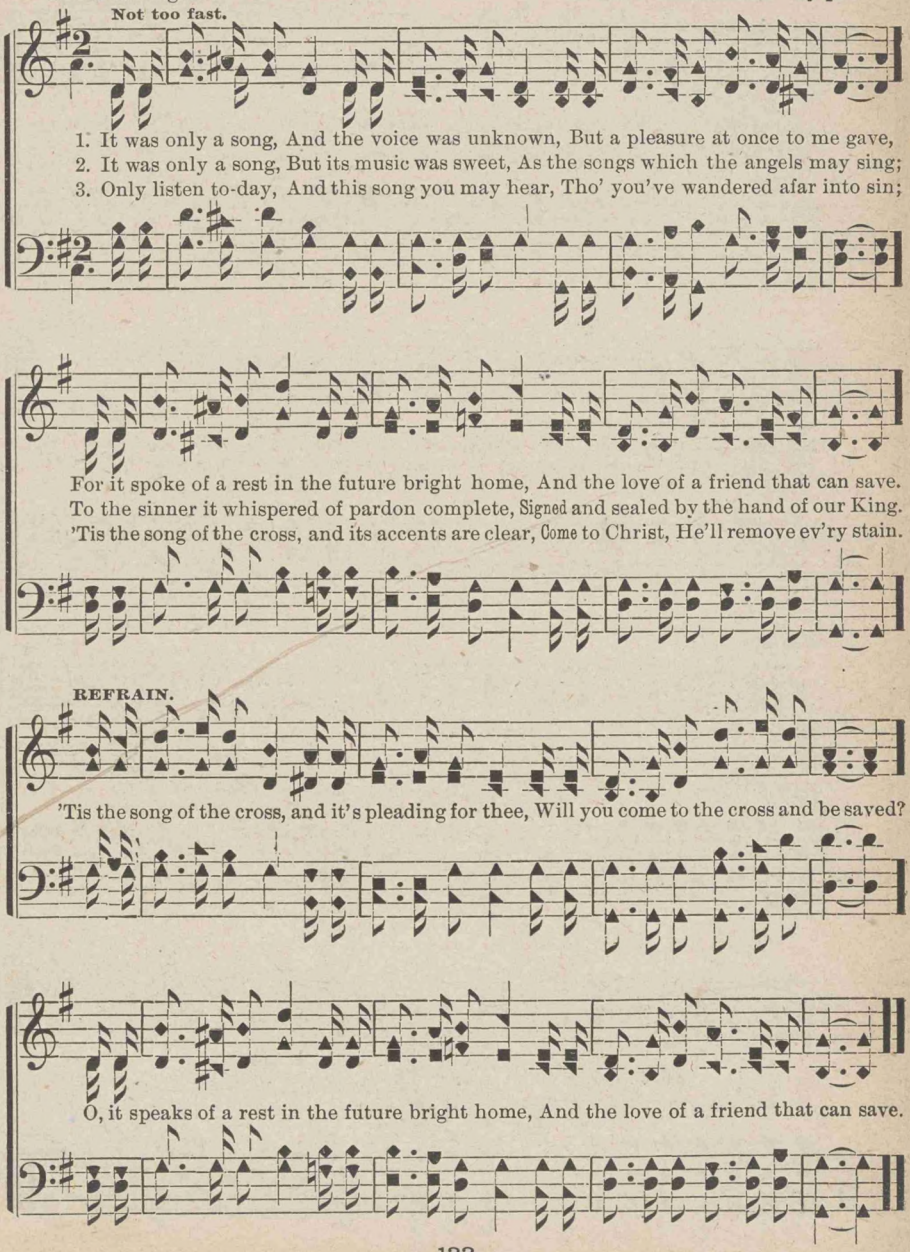




From "The Dawning Light," by per.

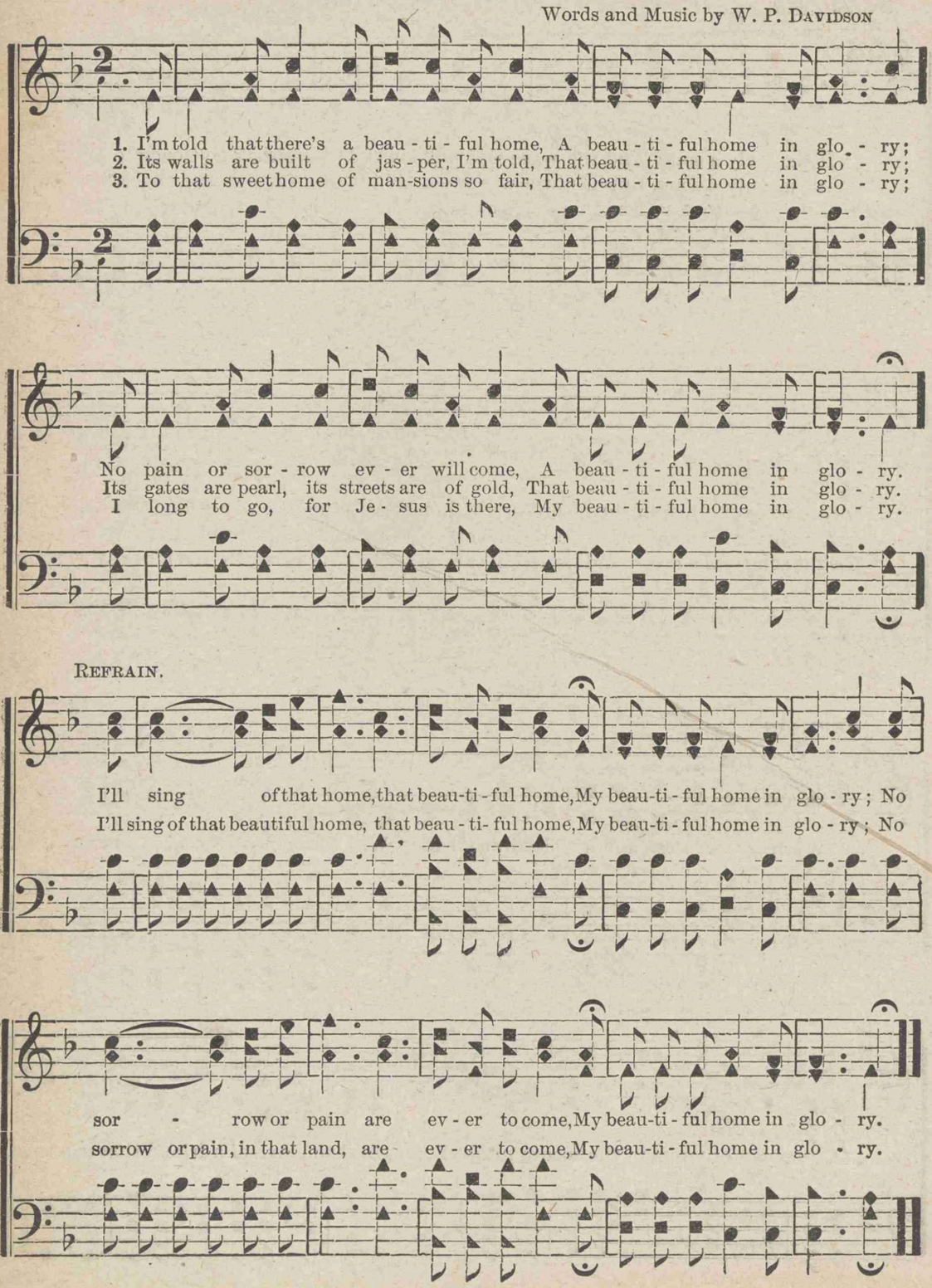
No. 170. THE SONG OF THE CROSS. 12s & 9s. D.

Words Arranged. J. HENRY SHOWALTER. By per.



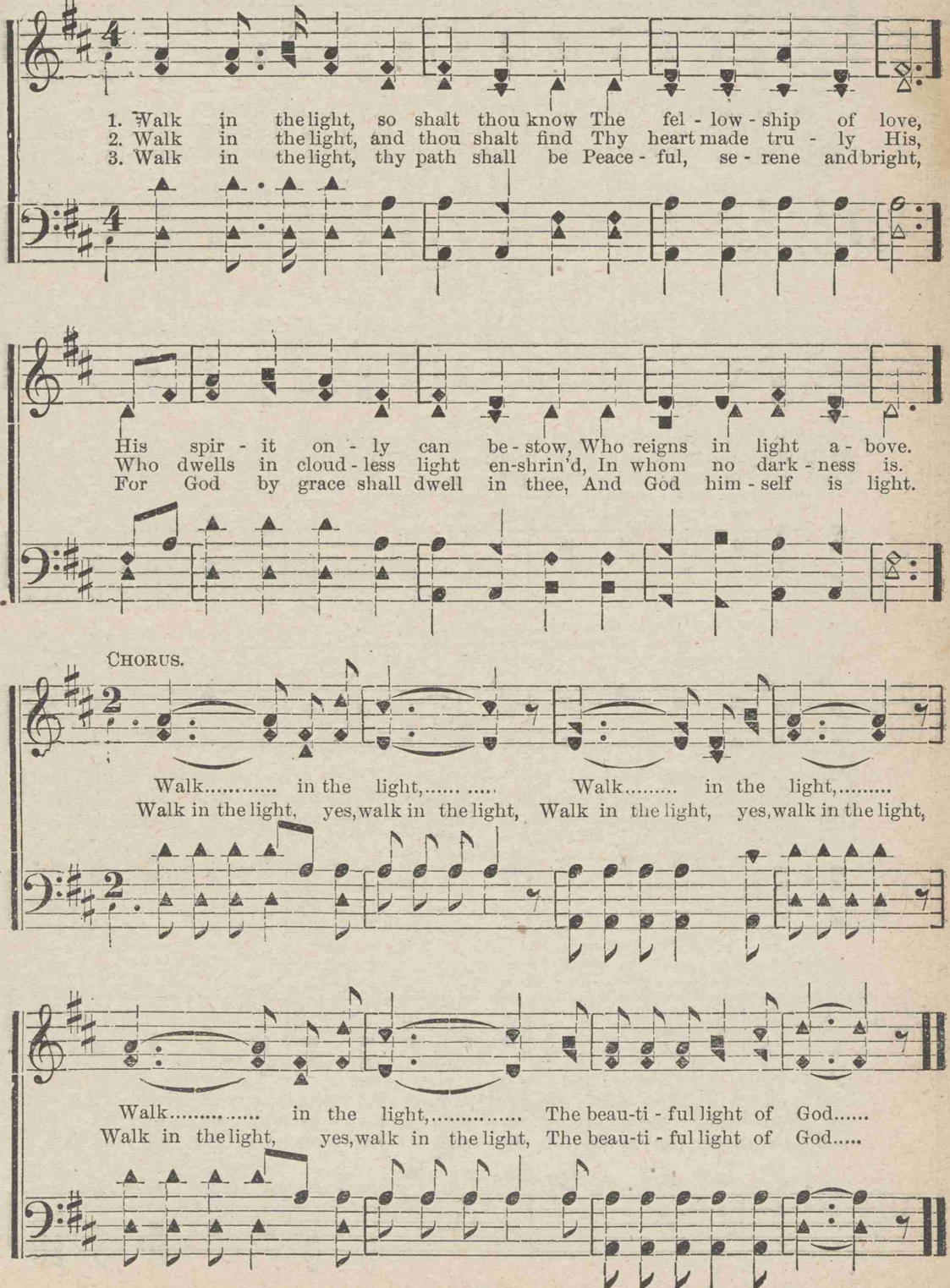
No. 171. MY BEAUTIFUL HOME IN GLORY.

Words and Music by W. P. DAVIDSON



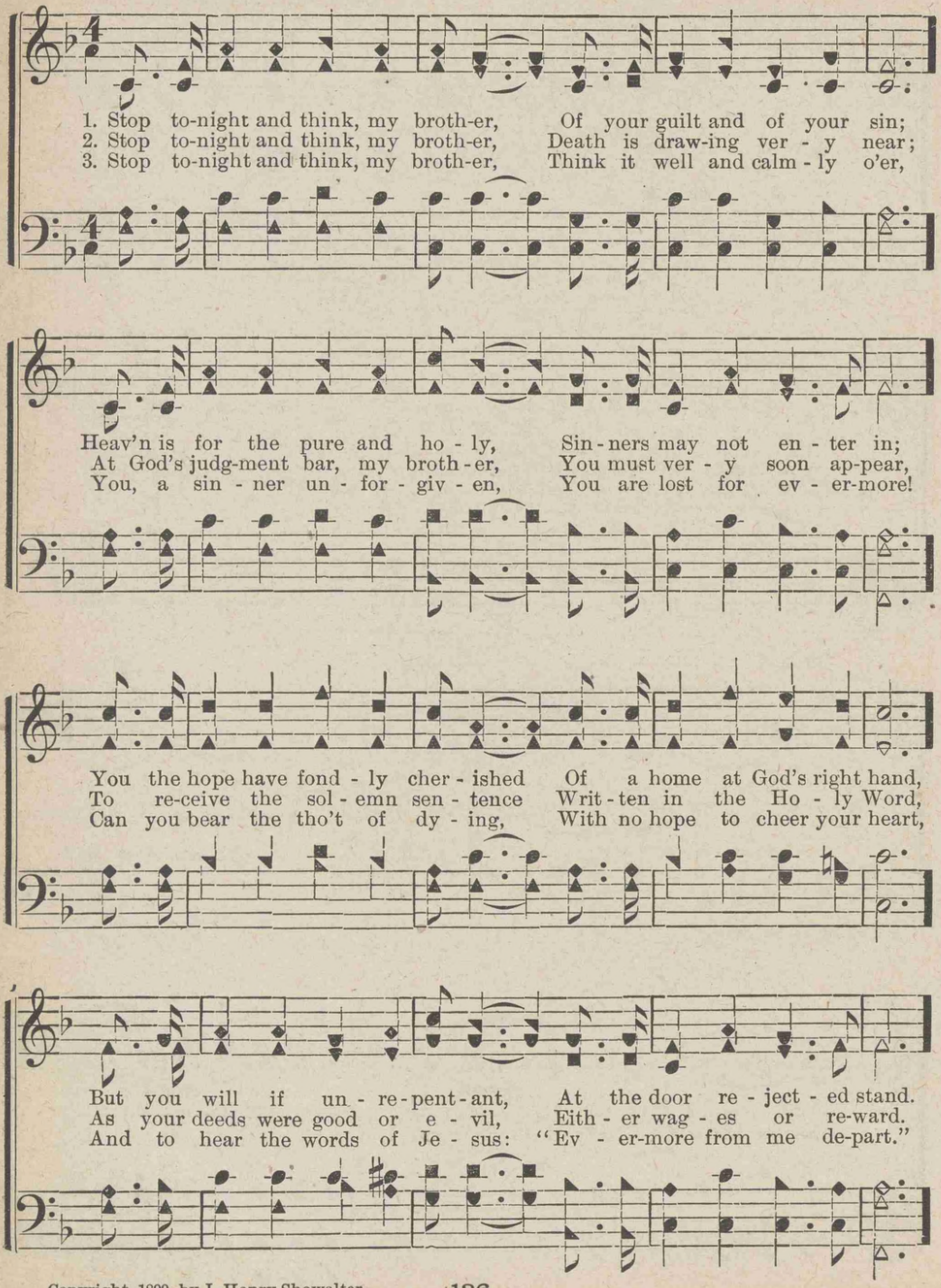
No. 172. WALK IN THE LIGHT.

J. Henry Showalter.



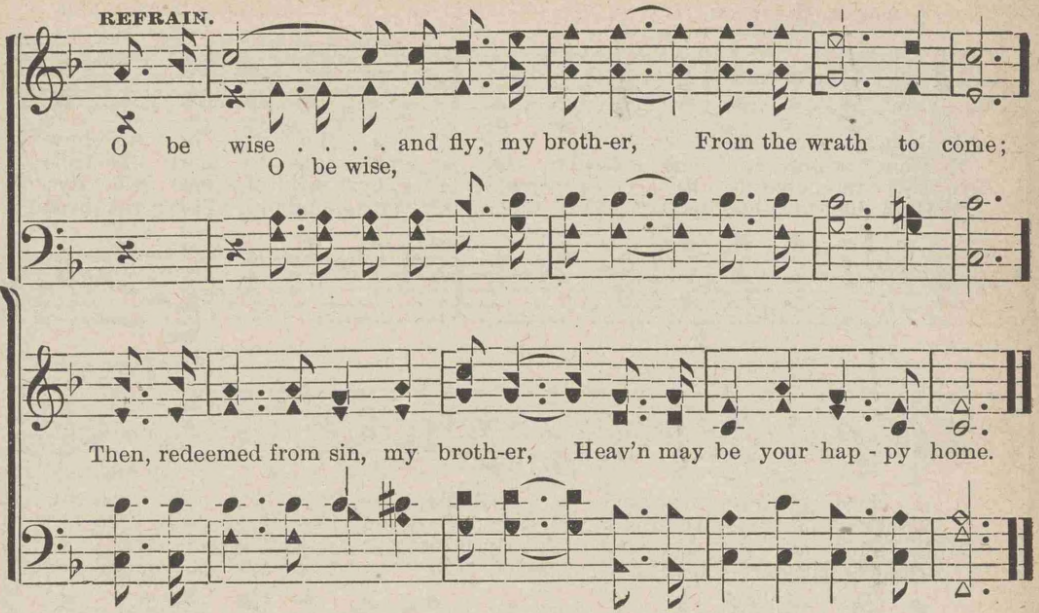
No. 173. STOP TO-NIGHT AND THINK. 8s & 7s. D.

Rev. ELISHA A. HOFFMAN. J. HENRY SHOWALTER.



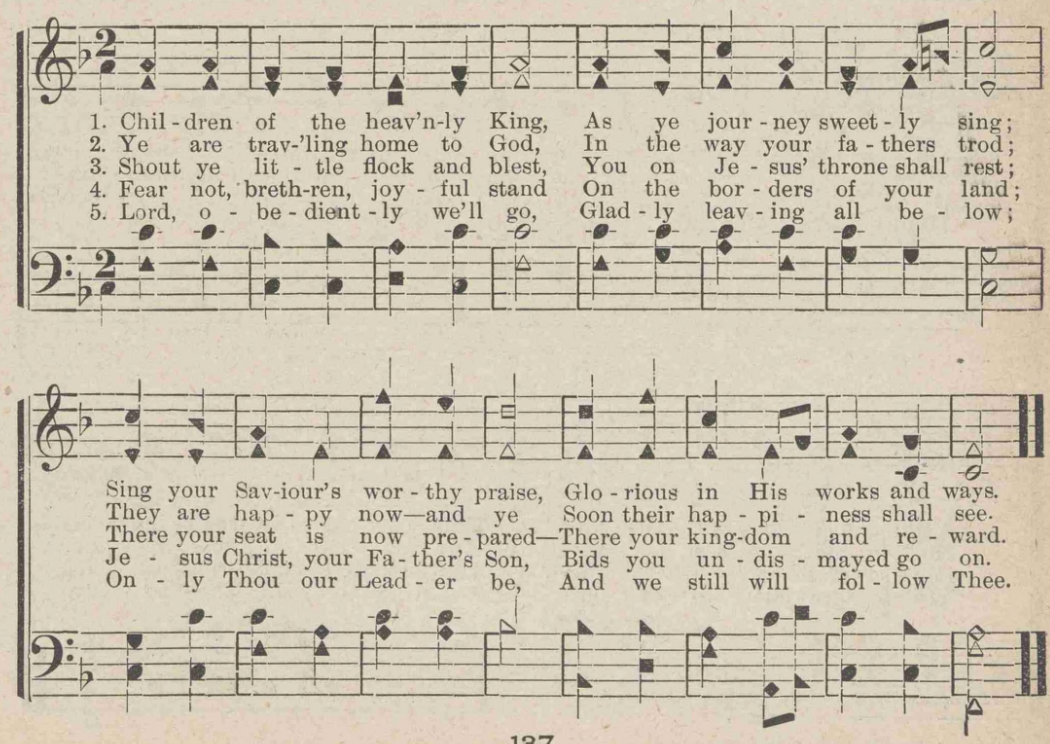
Copyright, 1899, by J. Henry Showalter.

STOP TO-NIGHT AND THINK. Concluded.



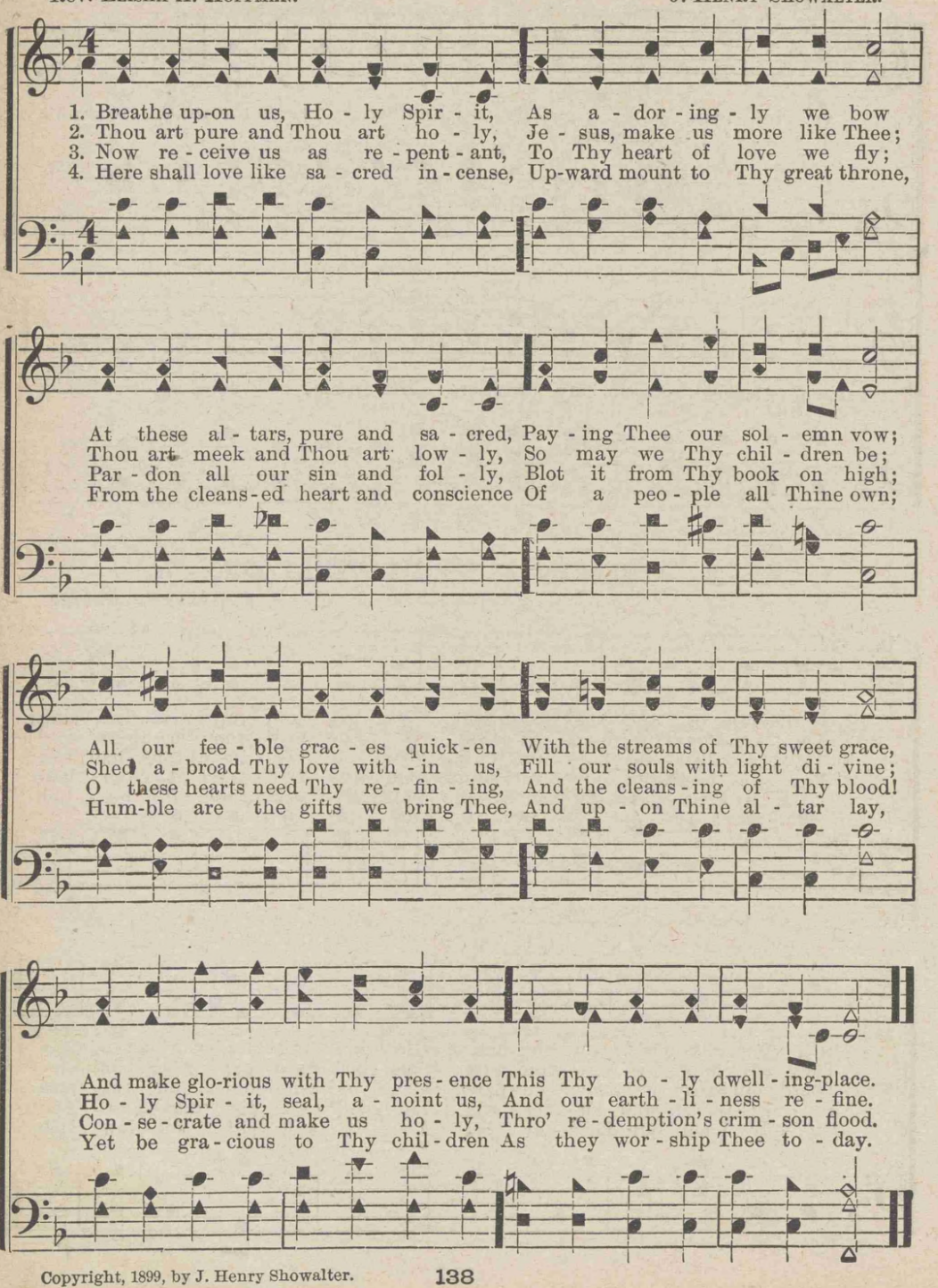
No. 174. CHILDREN OF THE HEAVENLY KING. 7s.

J. HENRY SHOWALTER.



No. 175. BREATHE UPON US, HOLY SPIRIT. 8s & 7s. D.

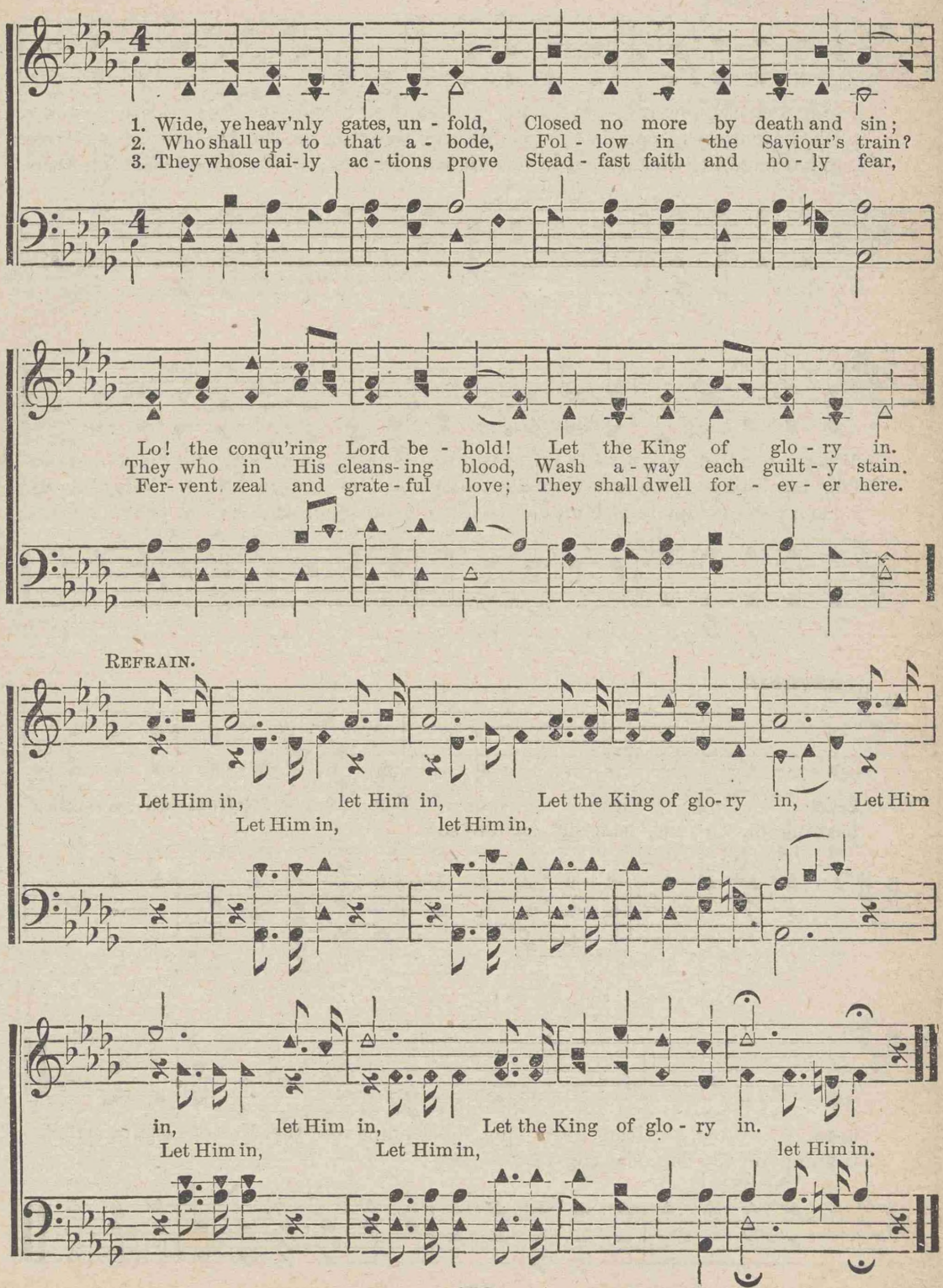
Rev. Elisha A. Hoffman. J. Henry Showalter.



Copyright, 1899, by J. Henry Showalter.

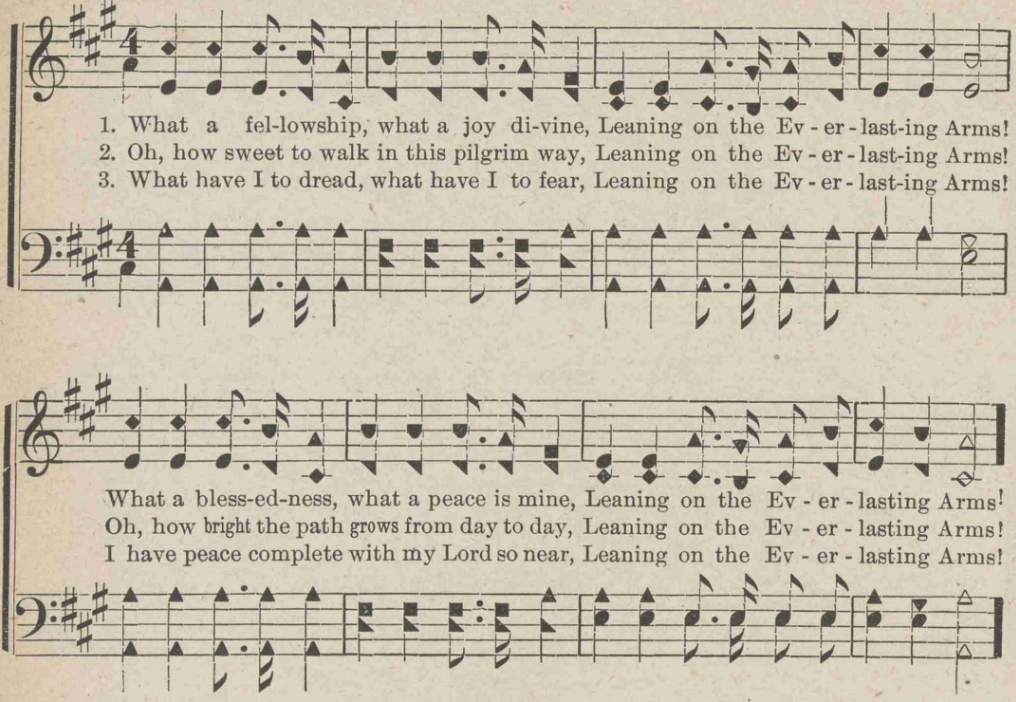
No. 176. LET HIM IN.

J. HENRY SHOWALTER.

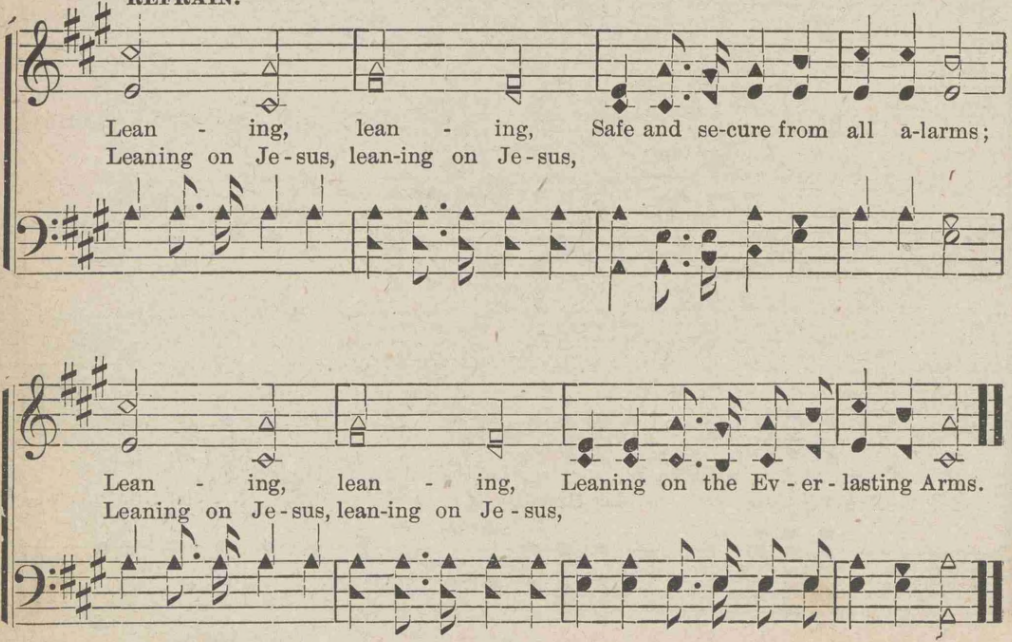


No. 177. LEANING ON THE EVERLASTING ARMS. 10s & 9s.

Rev. E. A. HOFFMAN. A. J. SHOWALTER.



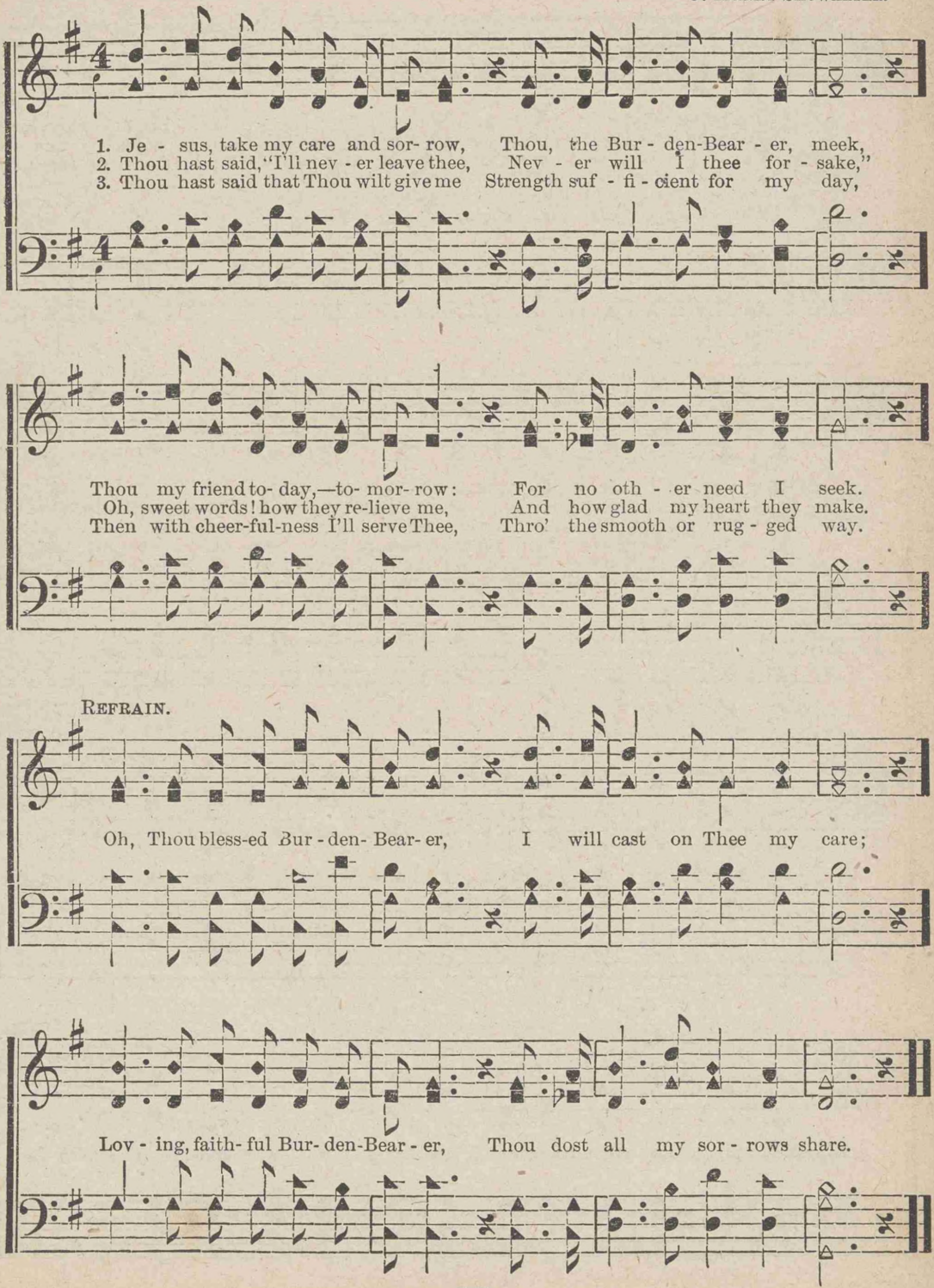
REFRAIN.



Copyright, 1887, by A. J. Showalter & Co.

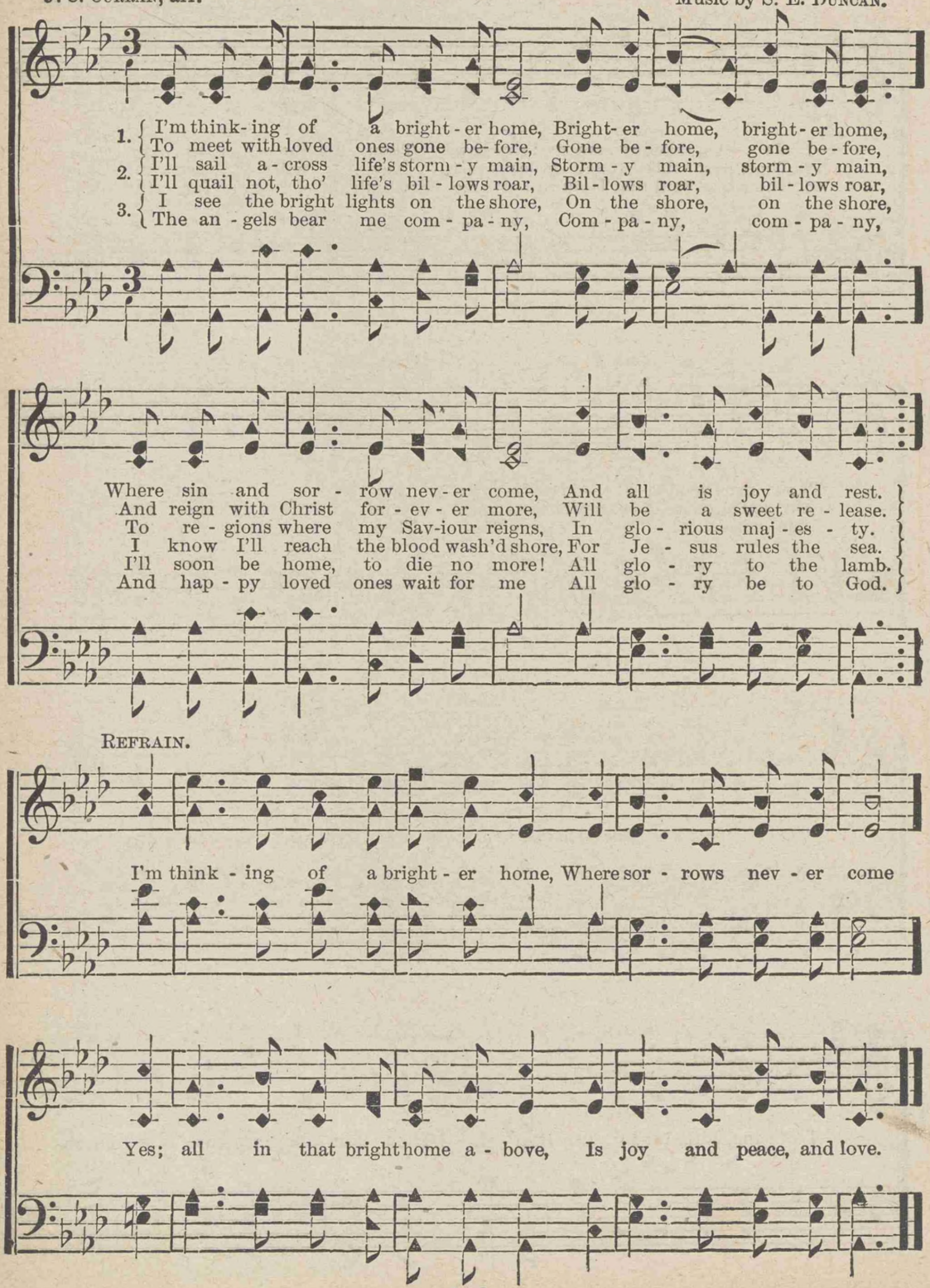
No. 178. JESUS, THE BURDEN-BEARER.

J. HENRY SHOWALTER.



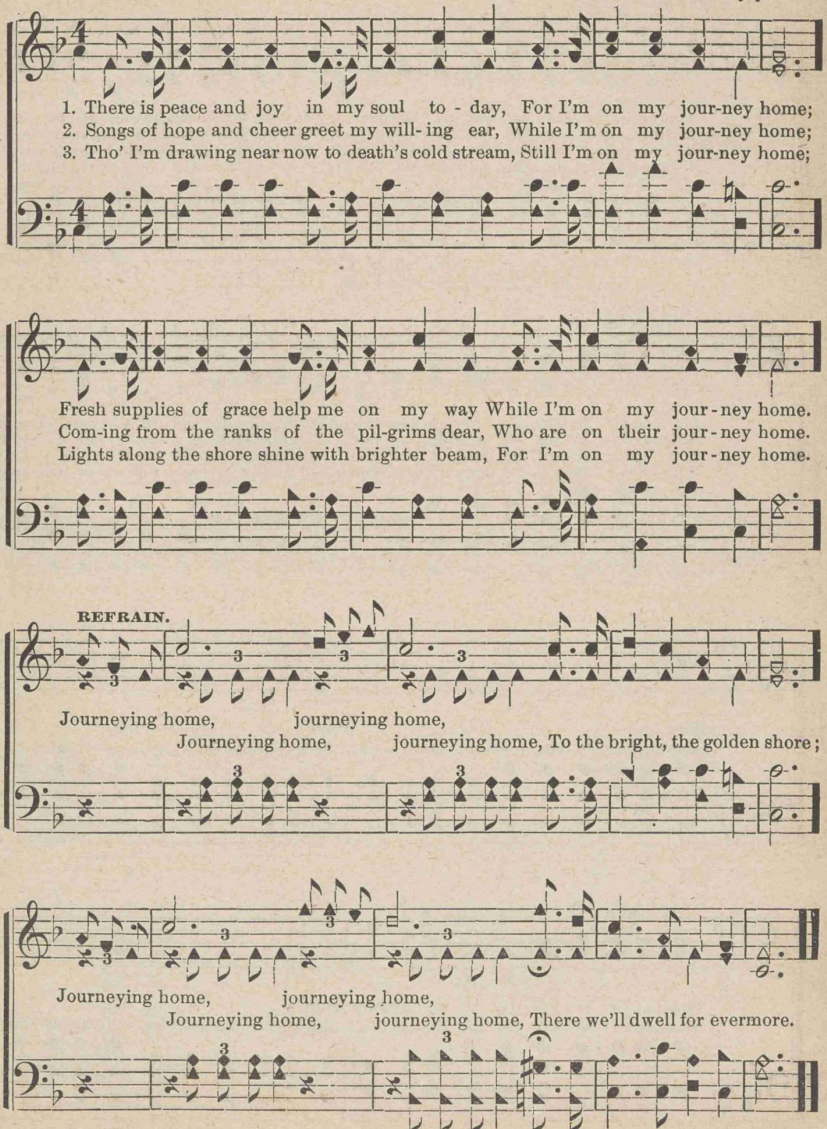
No. 179. I'M THINKING OF HOME.

J. C. CURRAN, arr. Music by S. E. DUNCAN.



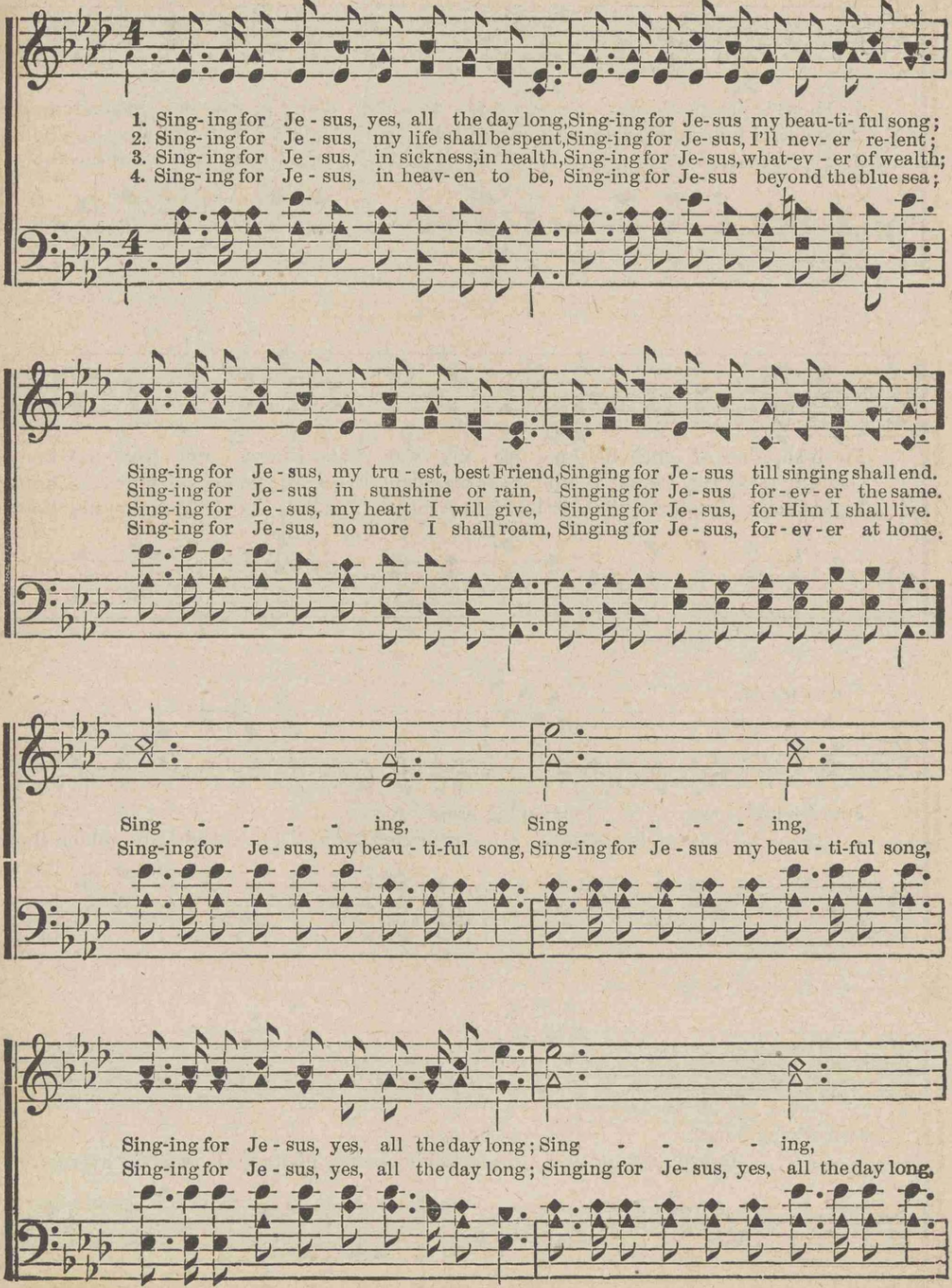
No. 180. I AM ON MY JOURNEY HOME. 10s & 7s.

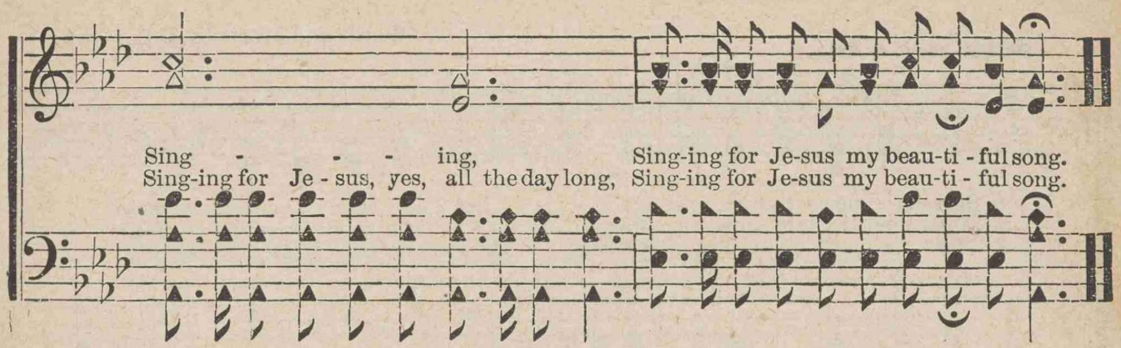
S. J. PERRY. G. W. BROWN. By per.



No. 181. SINGING FOR JESUS.

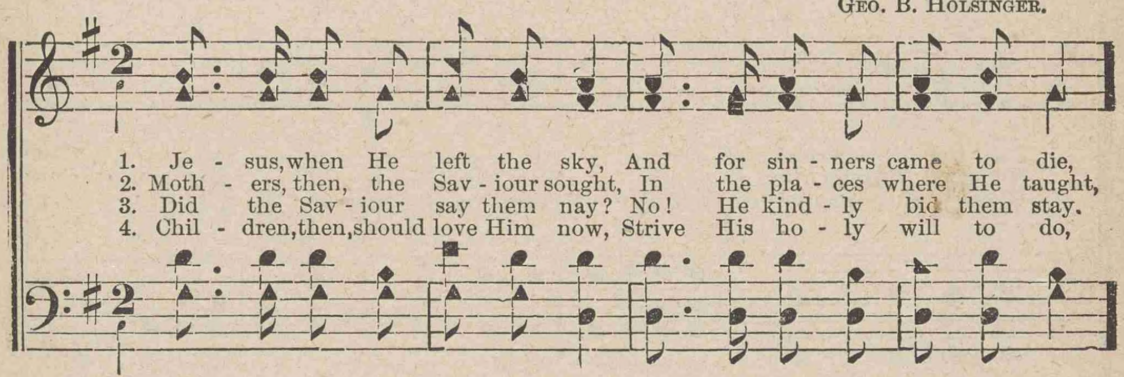
J. HENRY SHOWALTER. M. A. BAILEY.

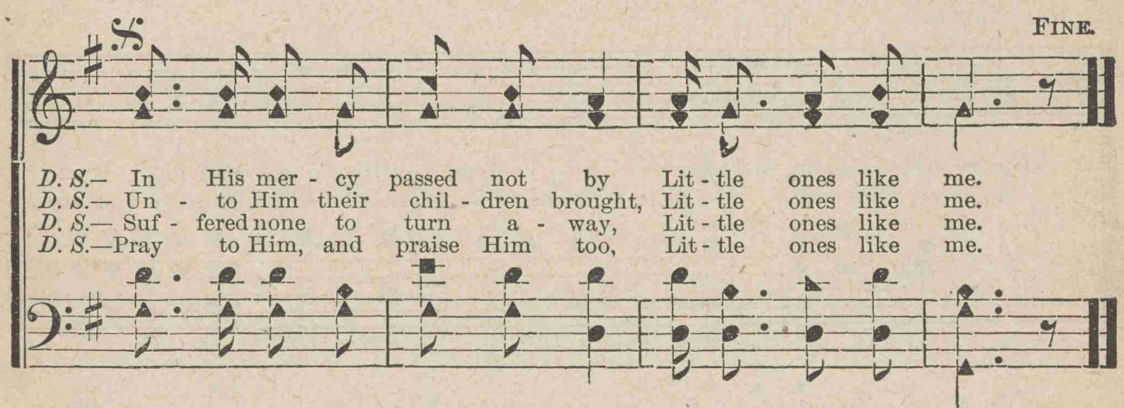


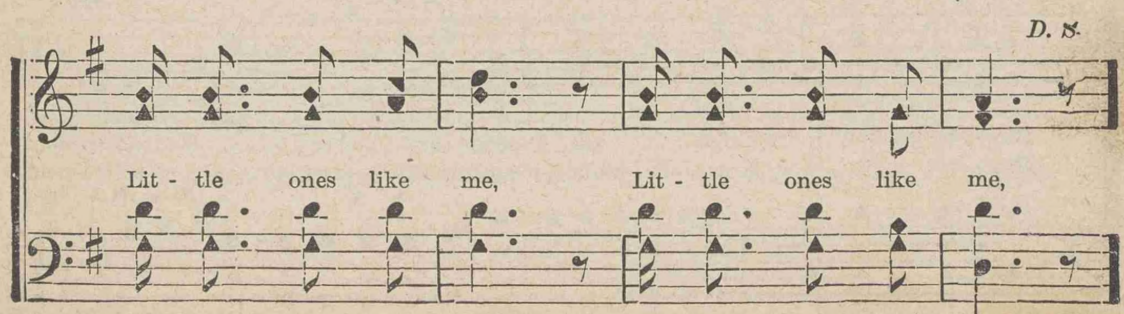


No. 182. LITTLE ONES LIKE ME.

GEO. B. HOLSINGER.



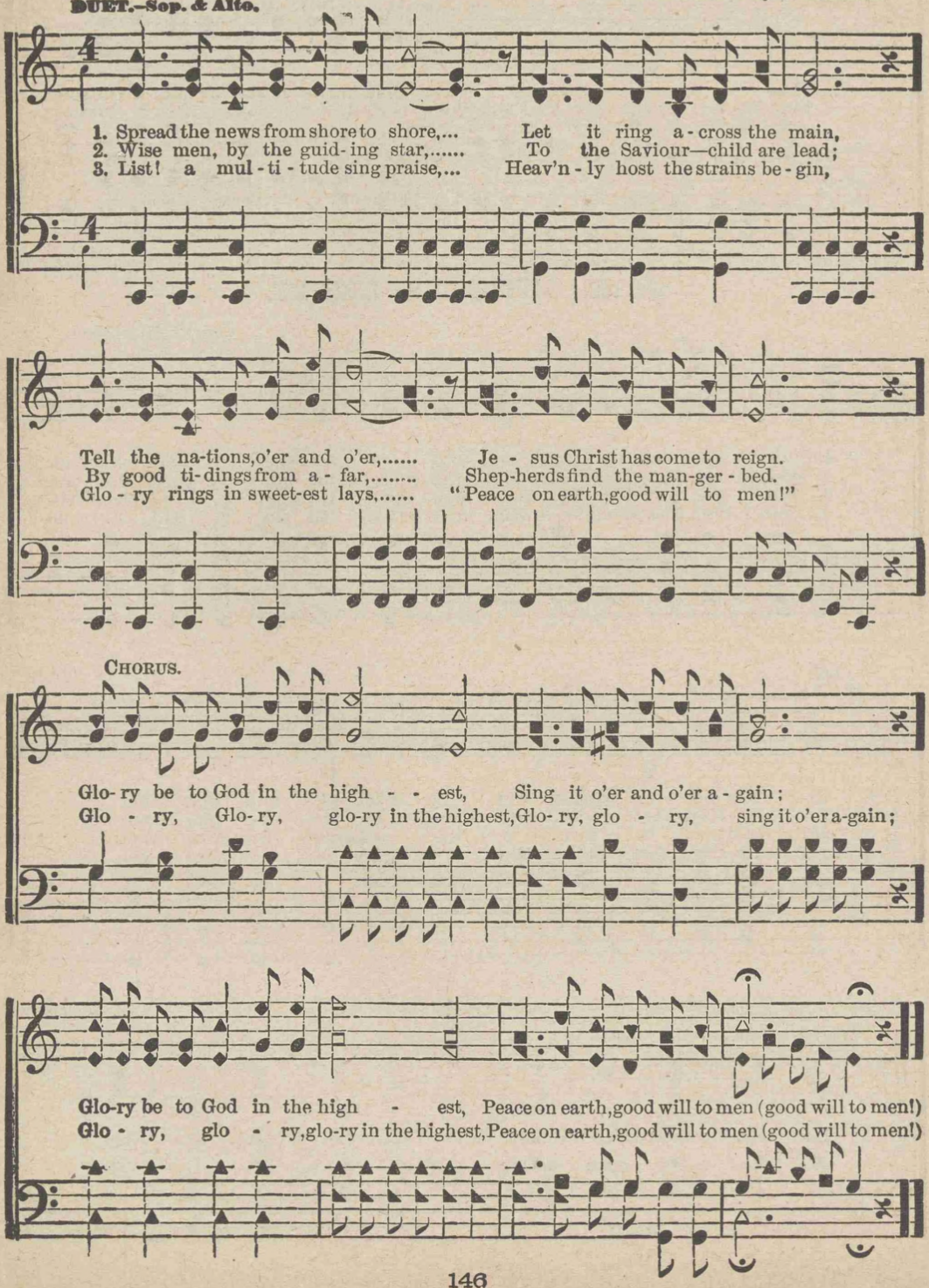




No. 183. CHRISTMAS CAROL.

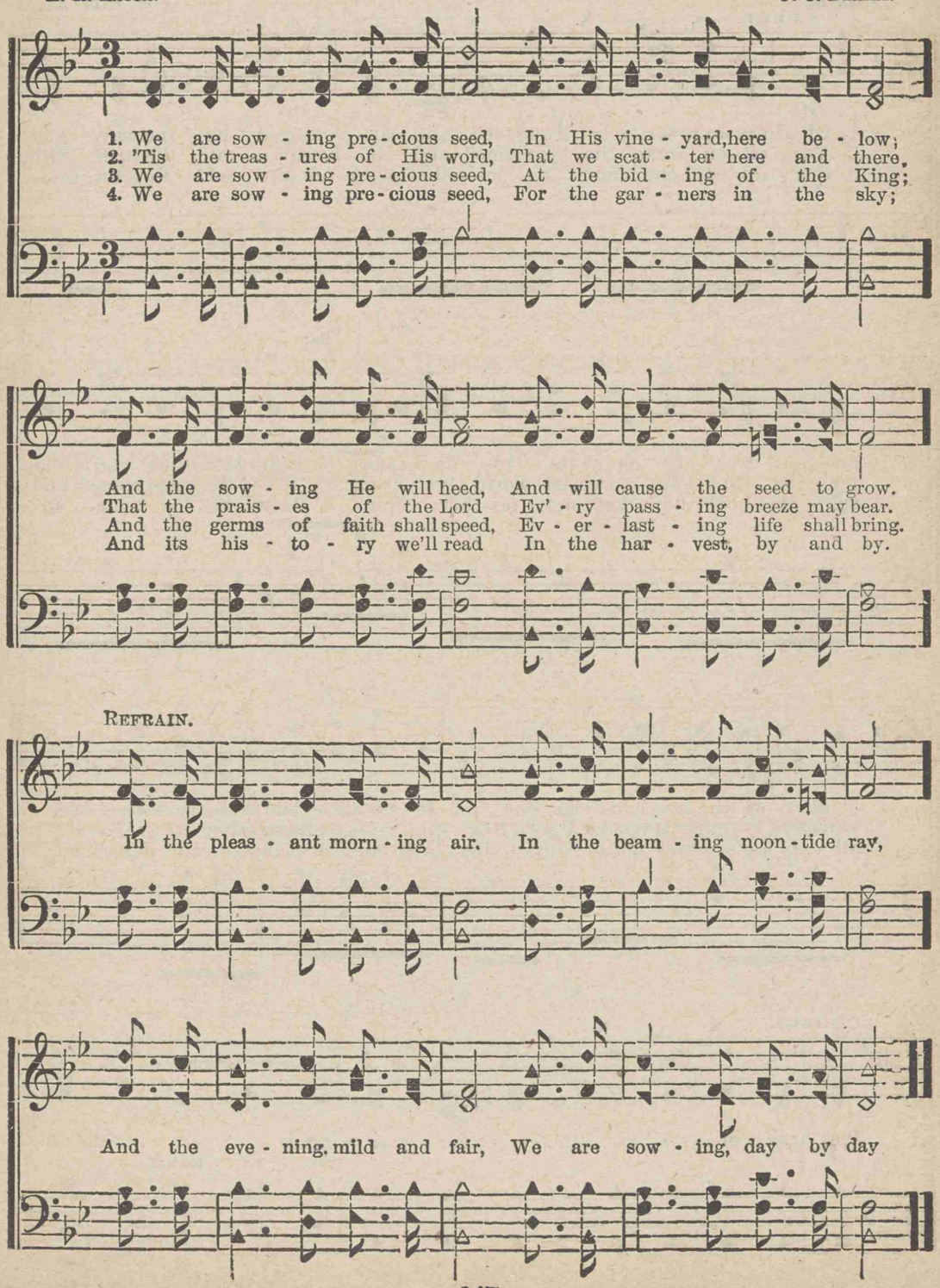
Words and Music by J. B. Moon.

DUET.—Sop. & Alto.



No. 184. SOWING PRECIOUS SEED.

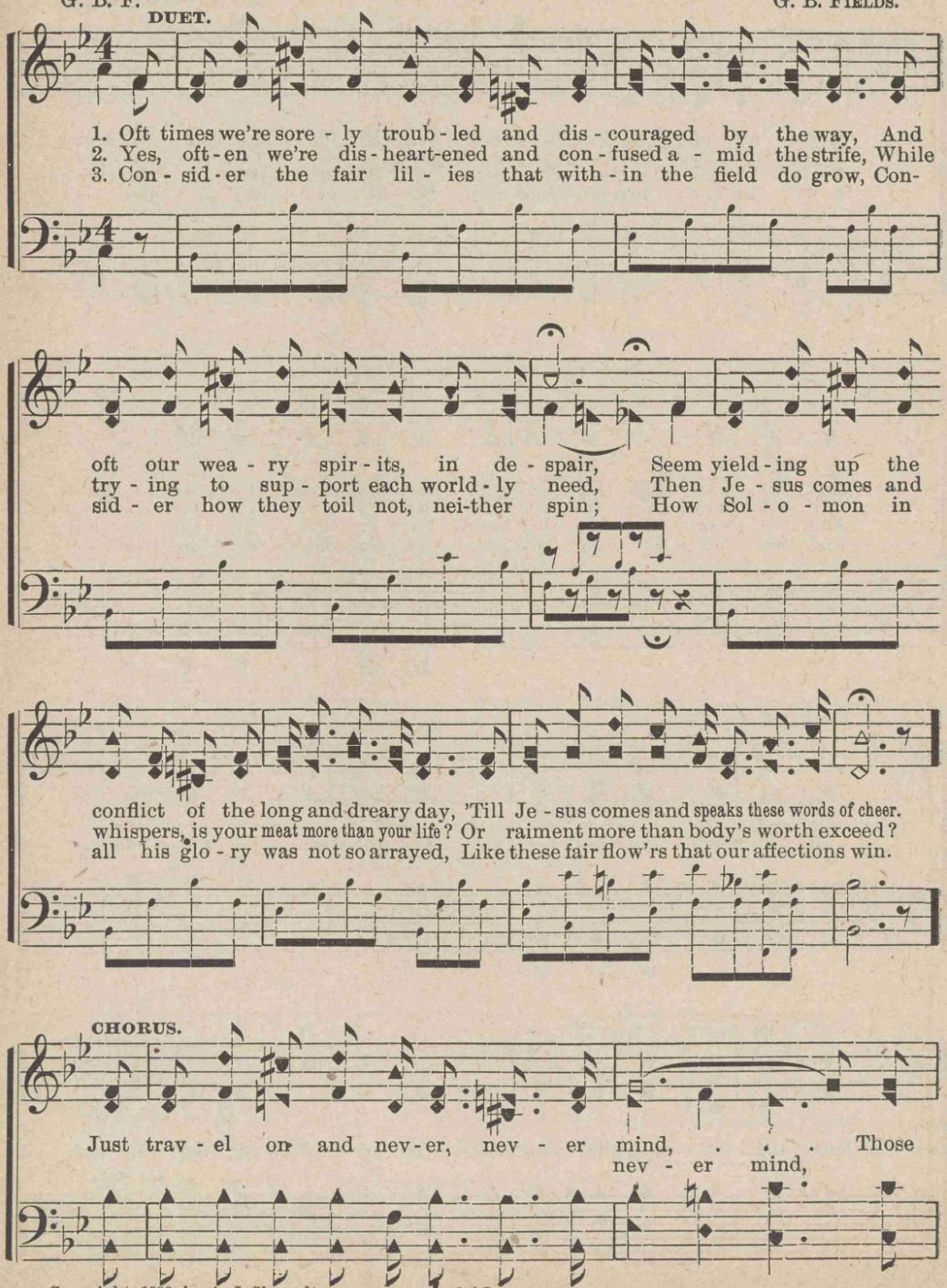
E. R. LATTA. J. C. BEAHM.



No. 185. JUST TRAVEL ON AND NEVER MIND.

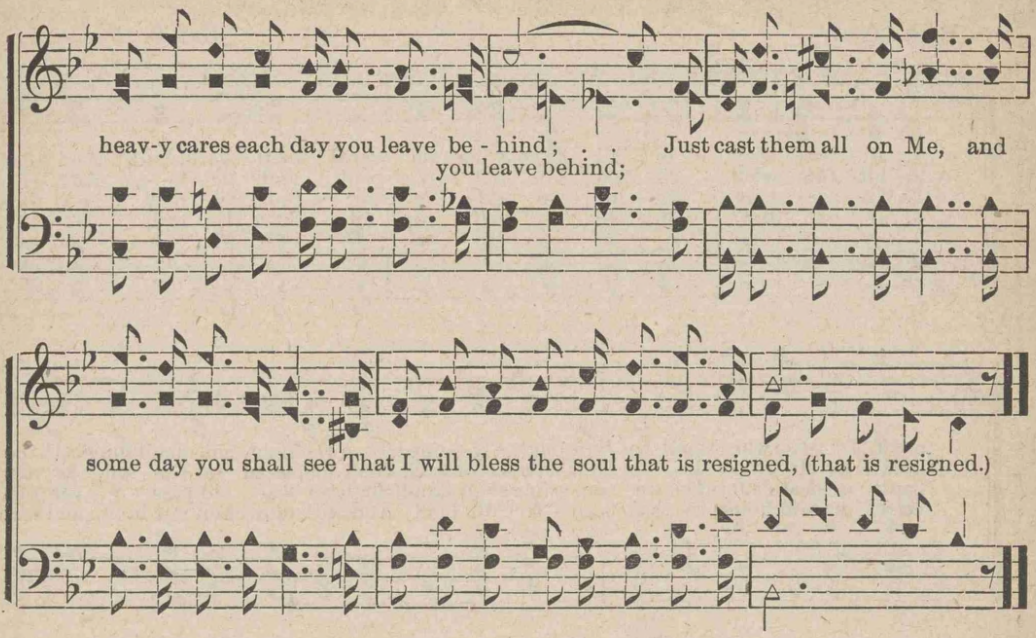
Dedicated to the members of the Mt. Oval Normal Musical Institute.

G. B. F. G. B. FIELDS.



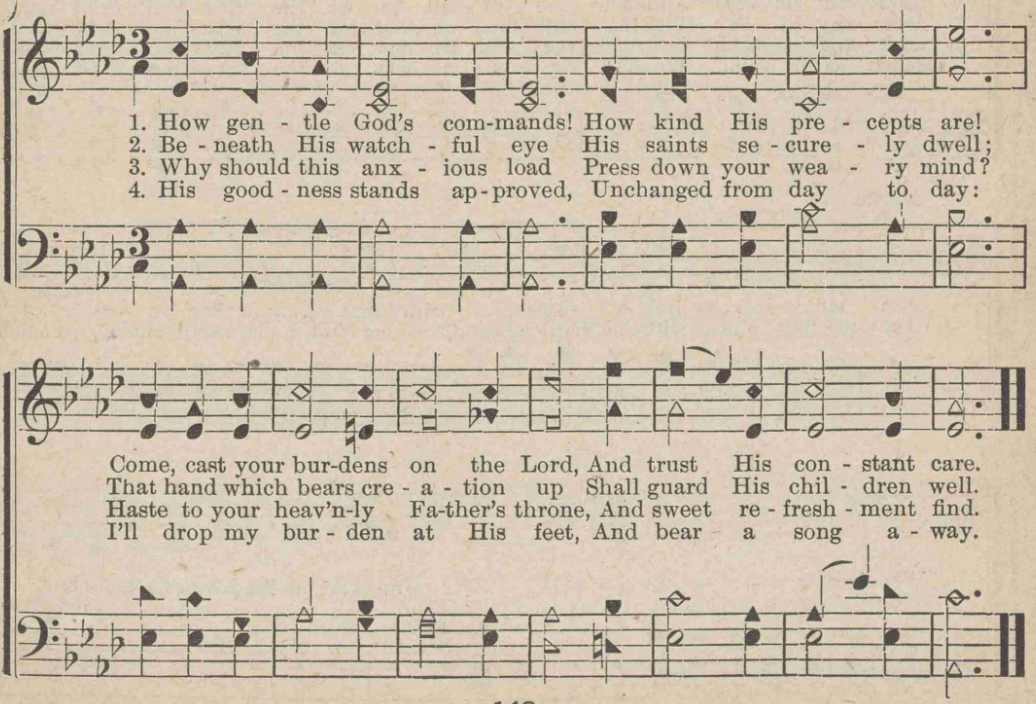
Copyright, 1899, by A. J. Showalter.

JUST TRAVEL ON AND NEVER MIND. Concluded.



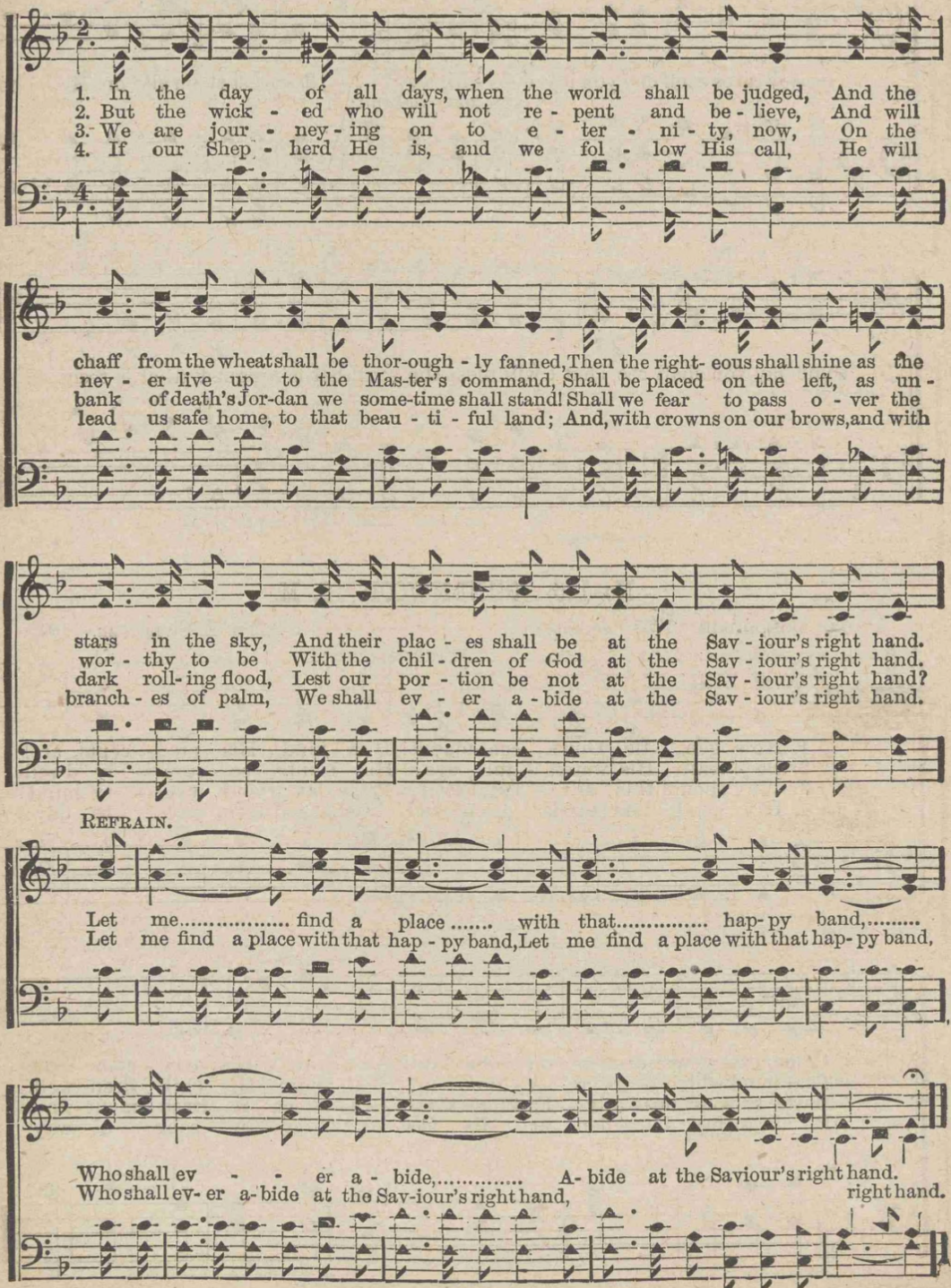
No. 186. GREENWOOD. S. M.

PHILIP DODDRIDGE. 1755. JOSEPH E. SWEETSER. 1849.

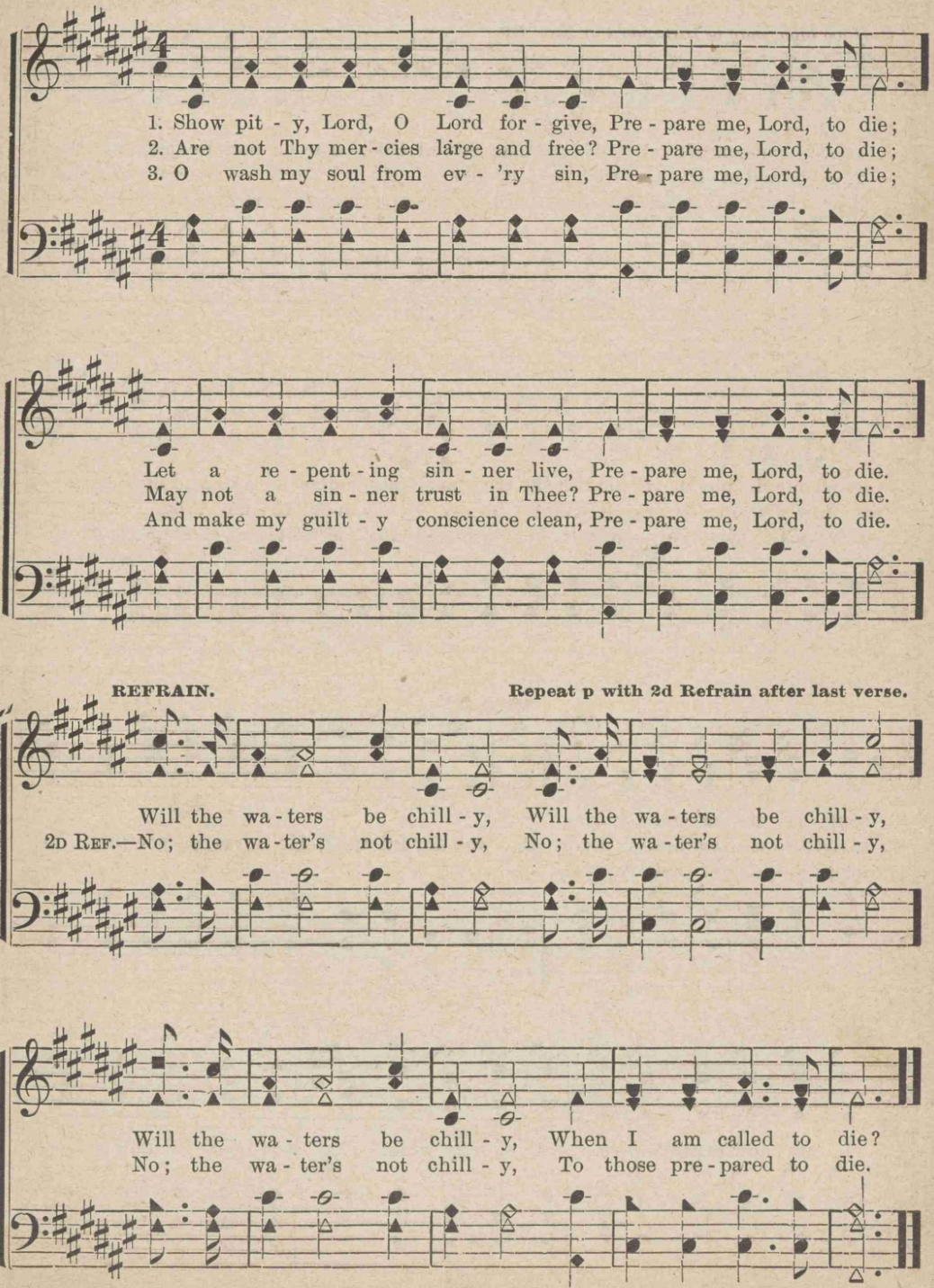


No. 187. AT THE SAVIOURS' RIGHT HAND.

E. R. LATTA. GEO. B. HOLSINGER.



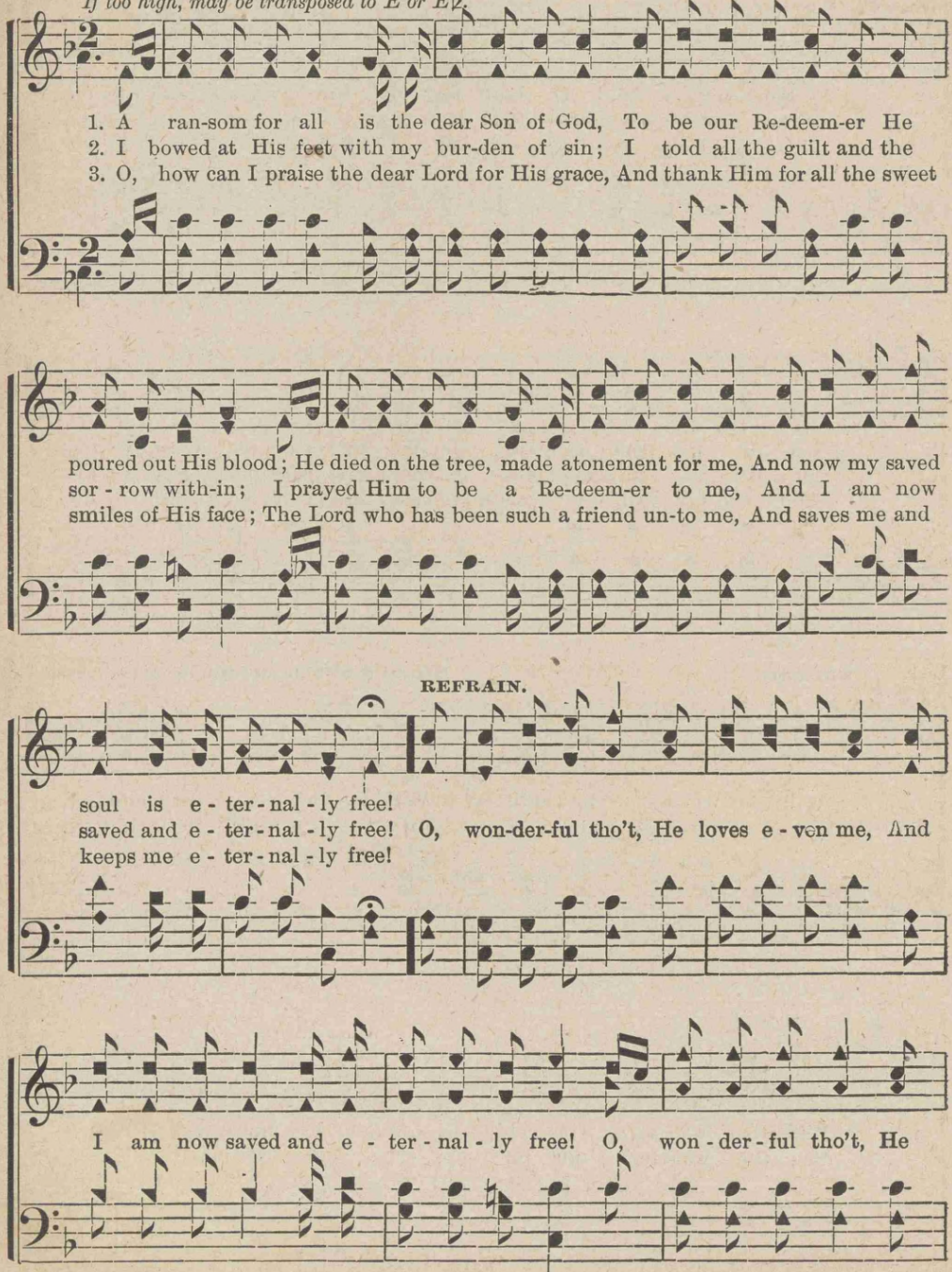
No. 188. WILL THE WATERS BE CHILLY? C. M.



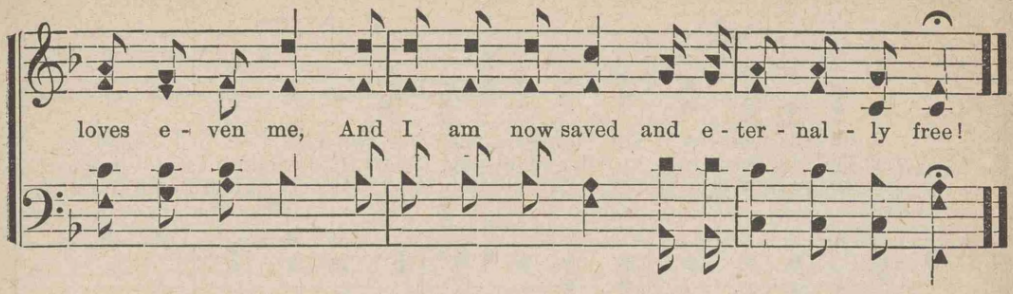
No. 189. ETERNALLY FREE.

Rev. ELISHA A. HOFFMAN. J. HENRY SHOWALTER.

If too high, may be transposed to E or Eb.

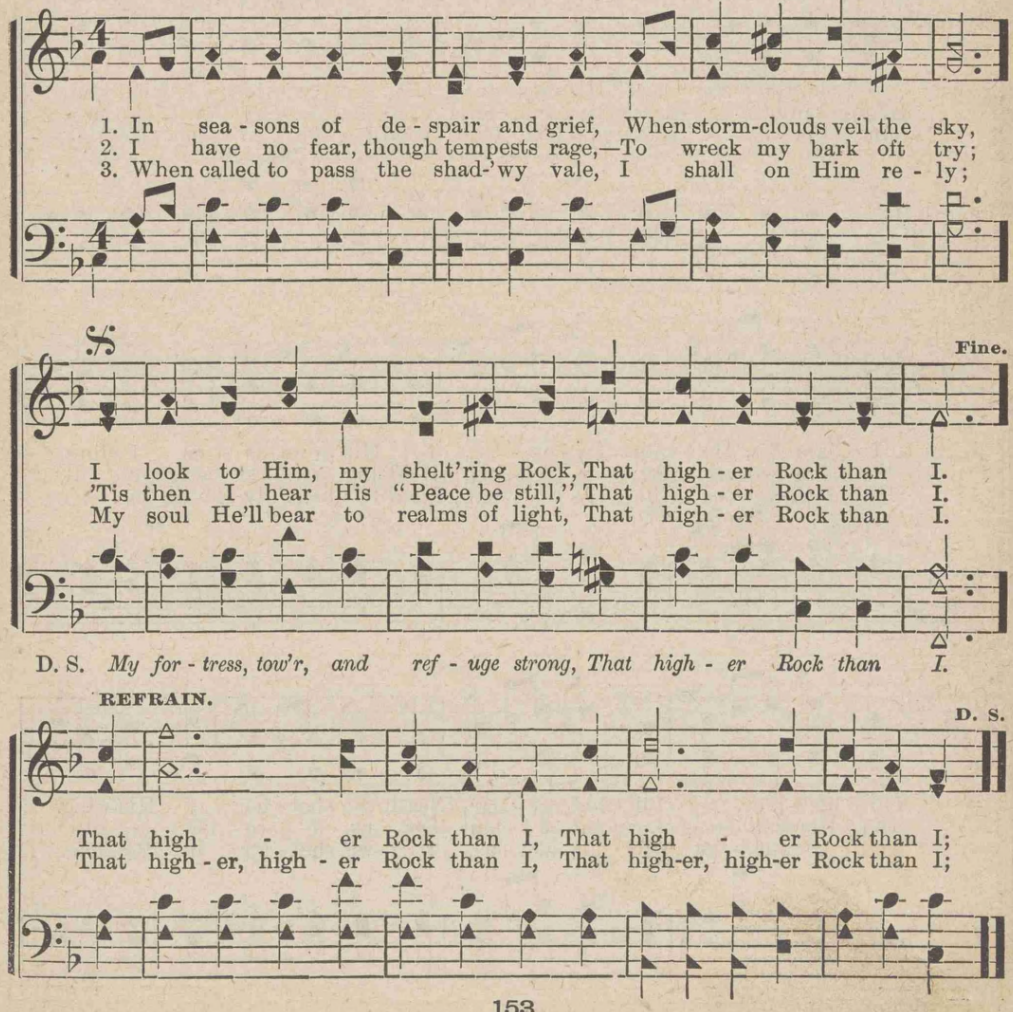


Copyright, 1899, by J. Henry Showalter.



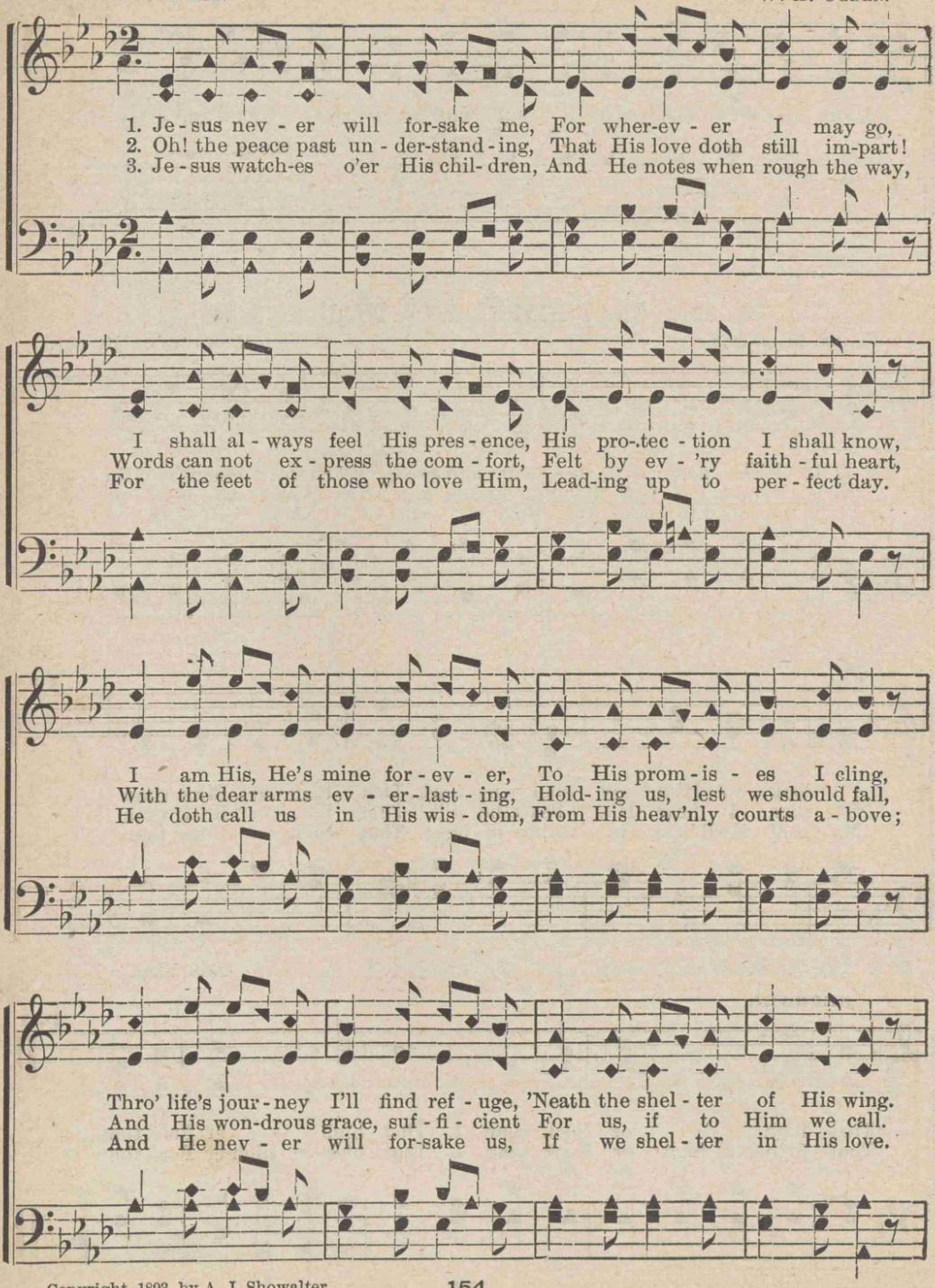
No. 190. THAT HIGHER ROCK THAN I. C. M.

FRANK M. DAVIS. J. HENRY SHOWALTER. By per.



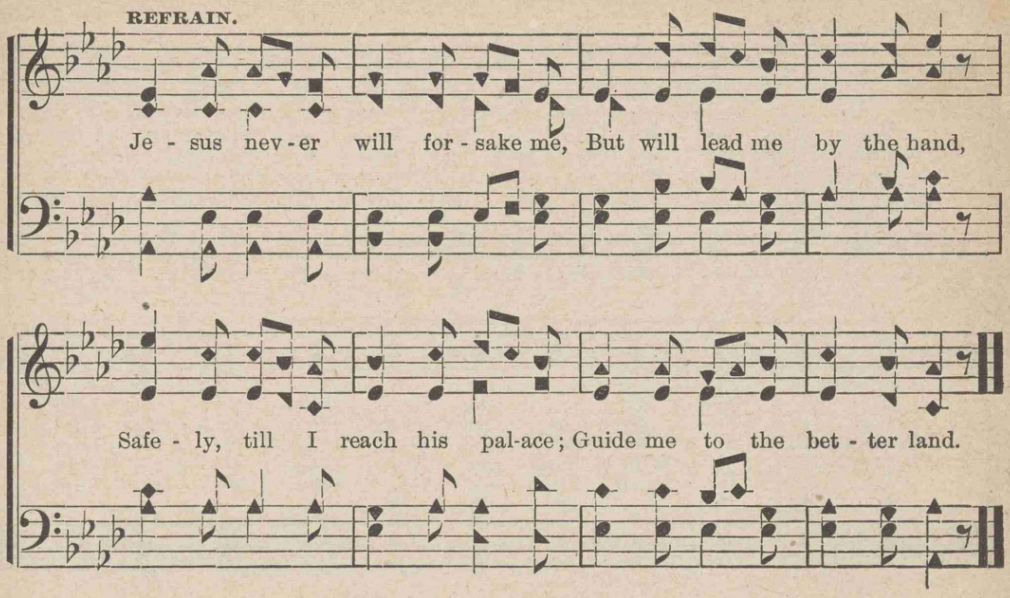
No. 191. HE NEVER WILL FORSAKE ME. 8s & 7s.

LAURA E. NEWELL. W. A. OGDEN.



Copyright, 1893, by A. J. Showalter.

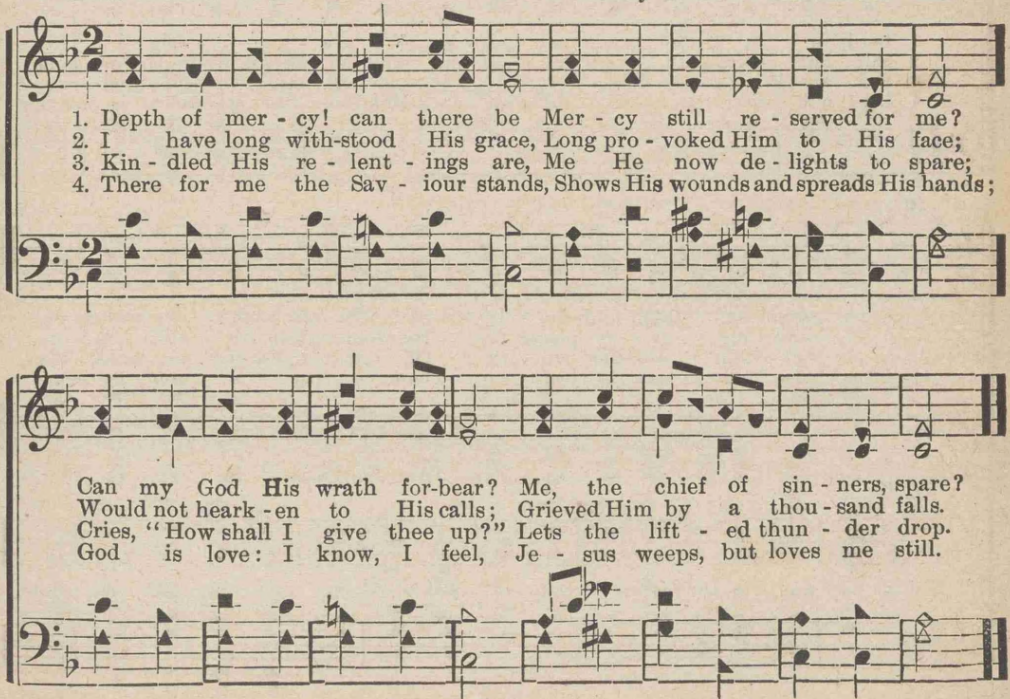
REFRAIN.



No. 192. SEYMOUR. 7.

CHAS. WESLEY. 1740.

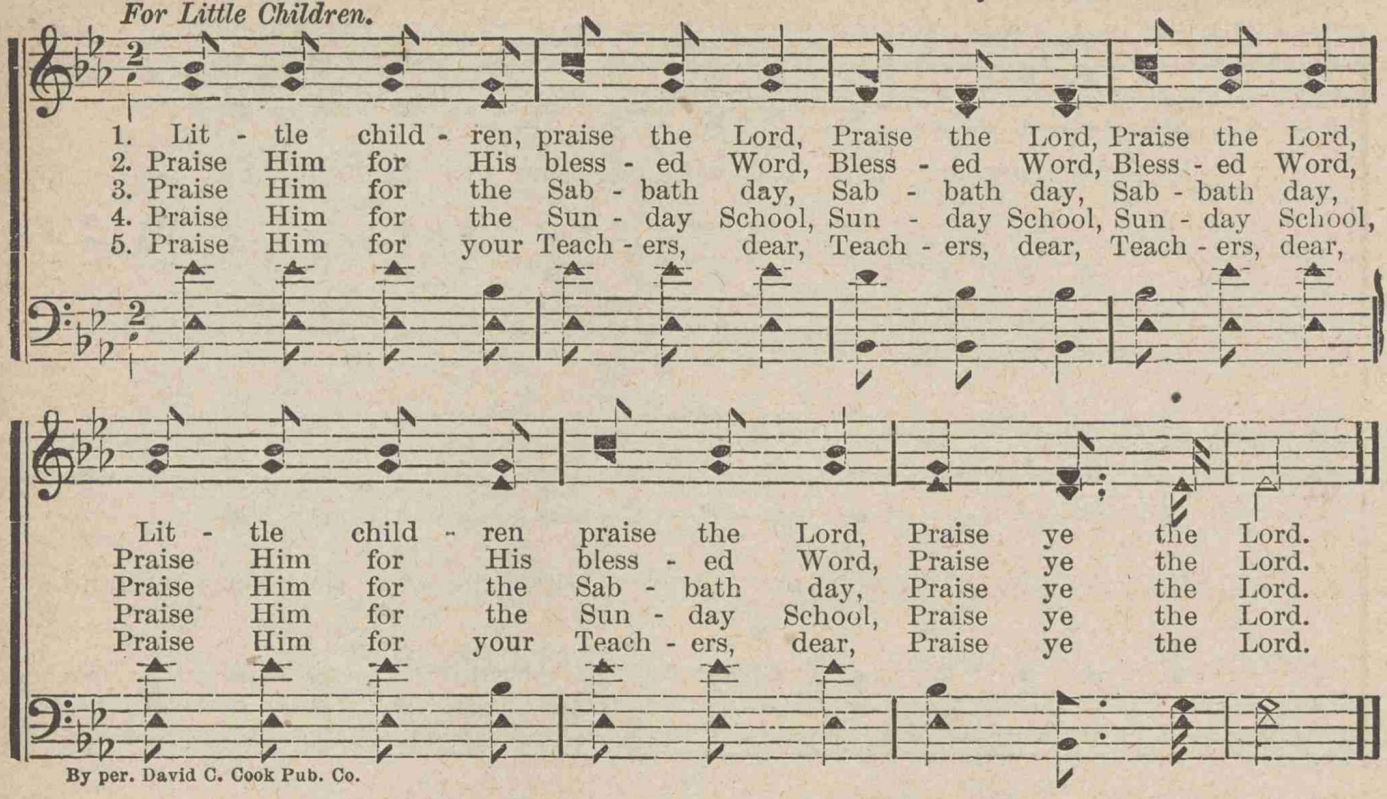
C. M. VON WEBER. 1826.
Arr. by G. H. W. GREATOREX. 1849.



No. 193. PRAISE THE LORD.

Words and Music by CHARLES EDW. POLLOCK.

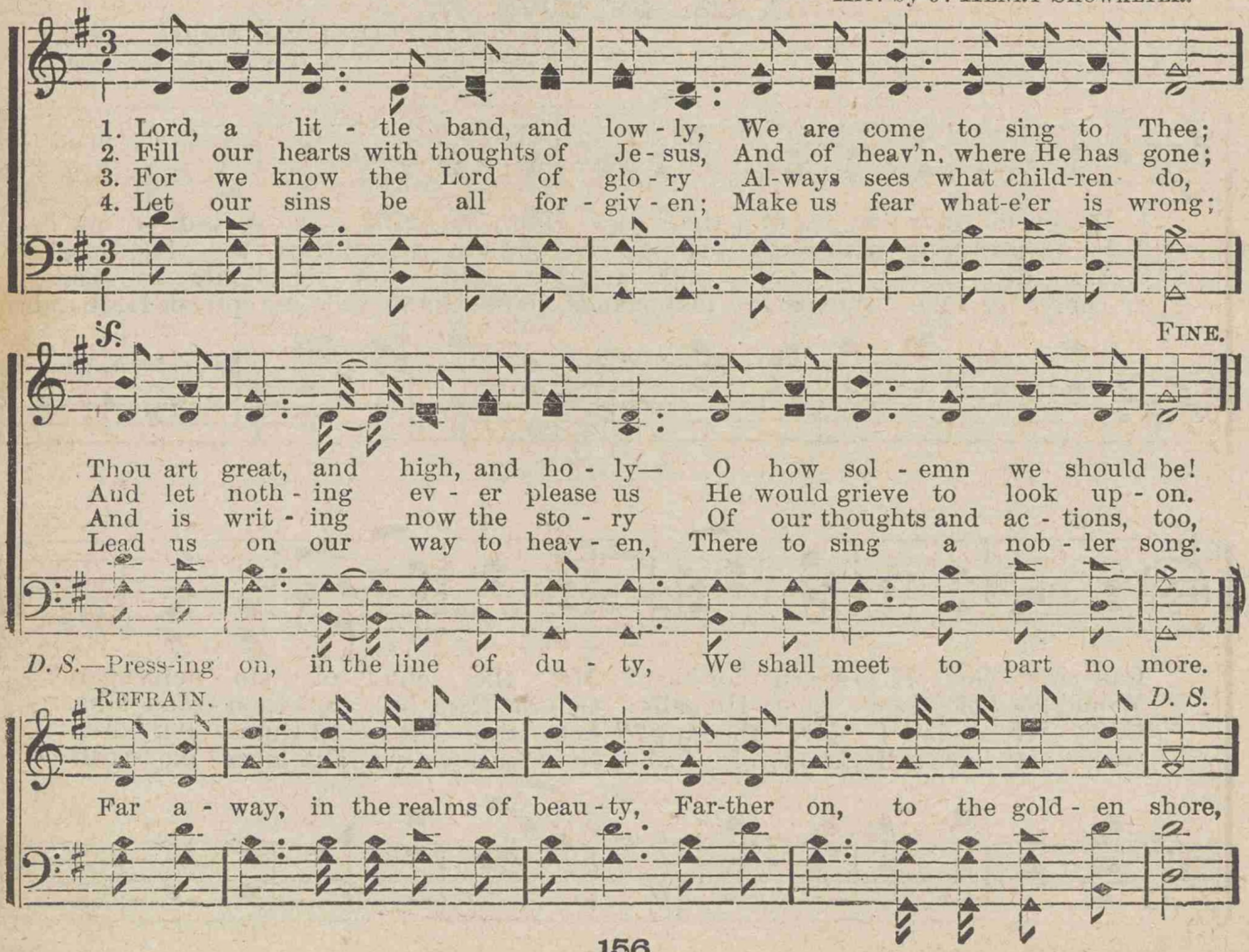
For Little Children.



By per. David C. Cook Pub. Co.

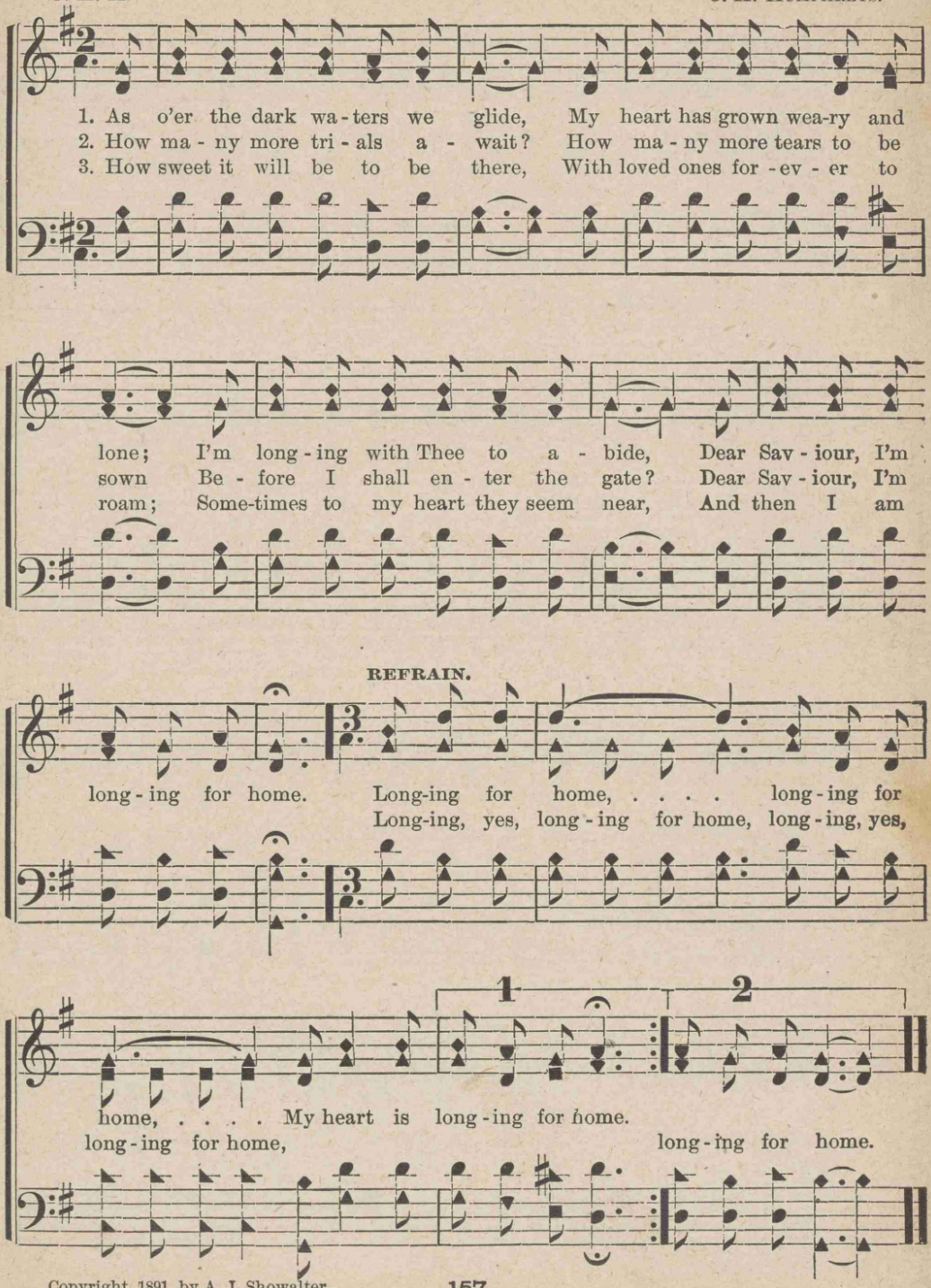
No. 194. CHILDRENS' SONG OF PRAISE.

Arr. by J. HENRY SHOWALTER.



No. 195. LONGING FOR HOME. 8s.

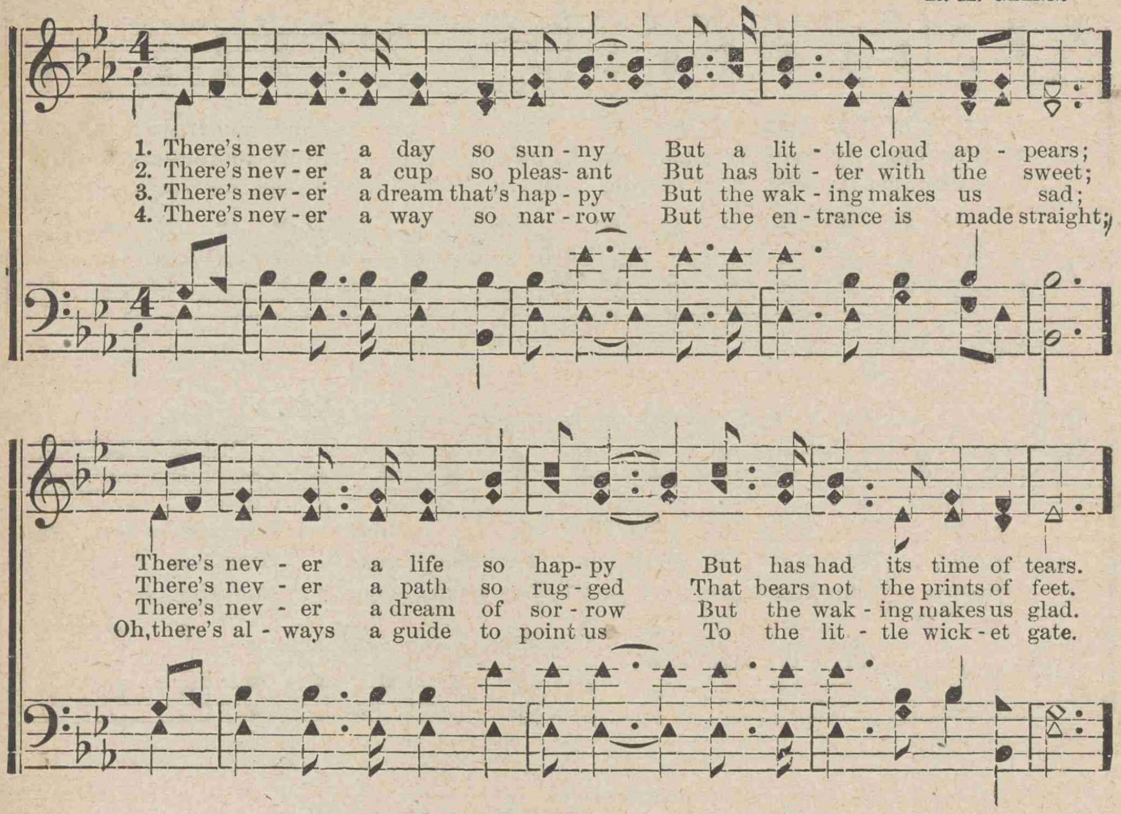
C. H. H. C. H. HUMPHREYS.



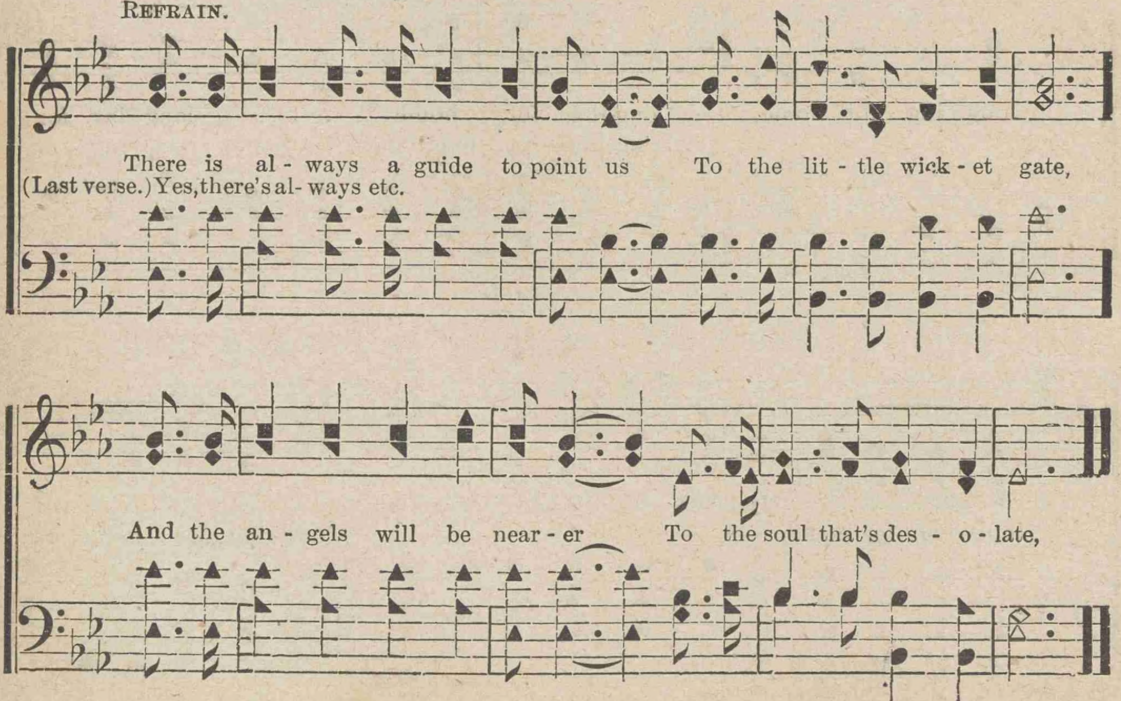
Copyright, 1891, by A. J. Showalter.

No. 196. THE WICKET GATE.

R. A. GLENN.



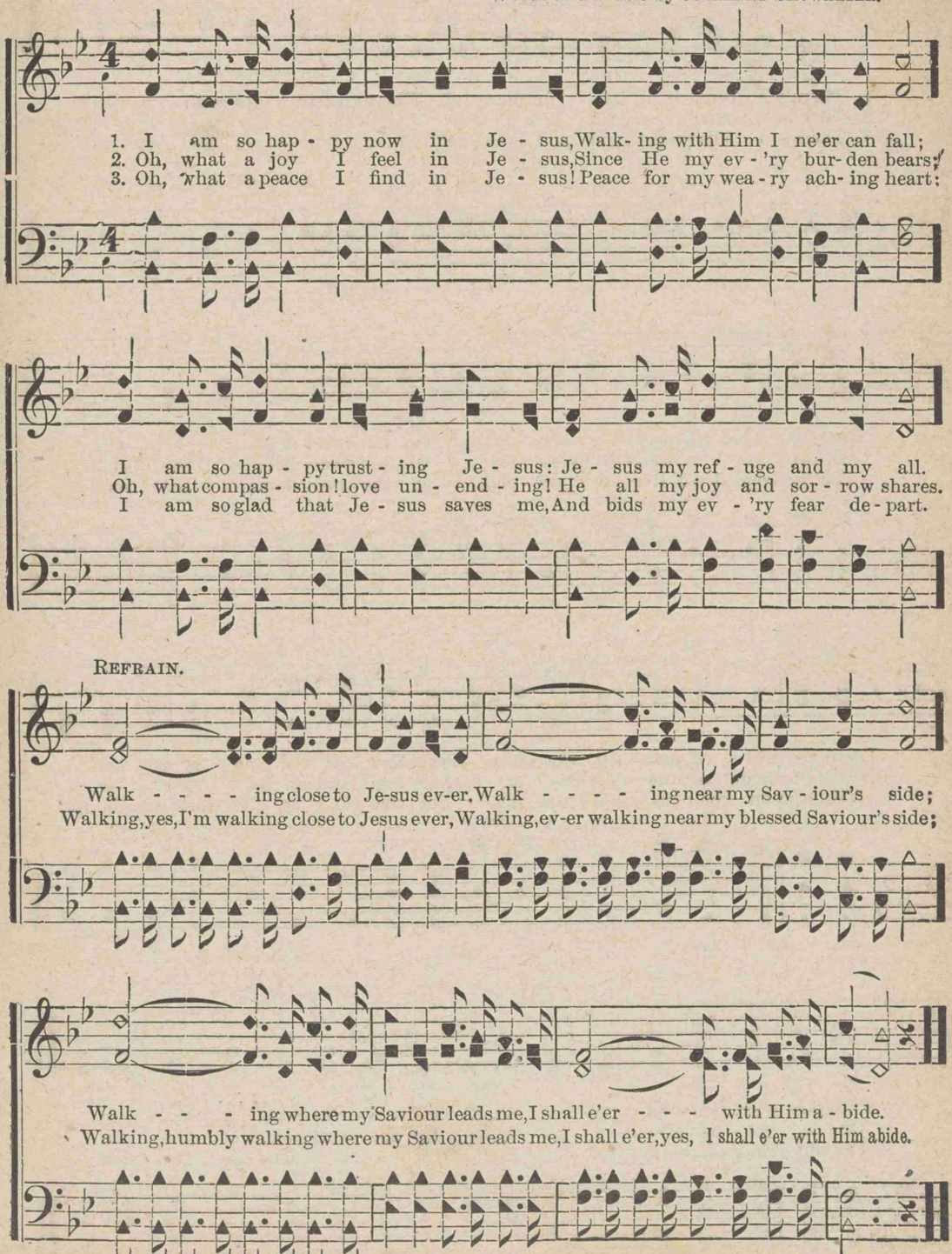
REFRAIN.



No. 197. WALKING CLOSE TO JESUS.

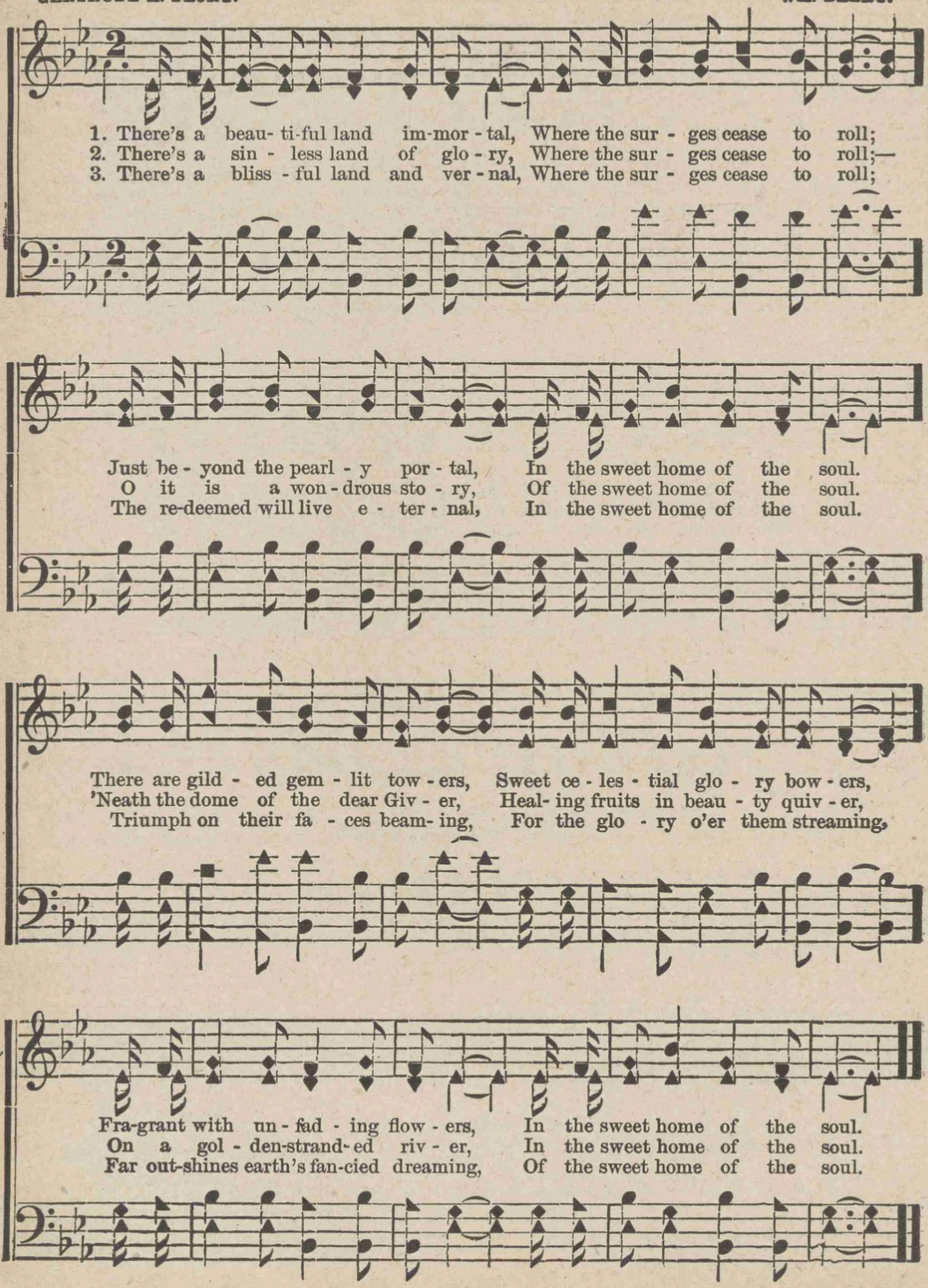
(To my Mother.)

Words and Music by J. HENRY SHOWALTER.



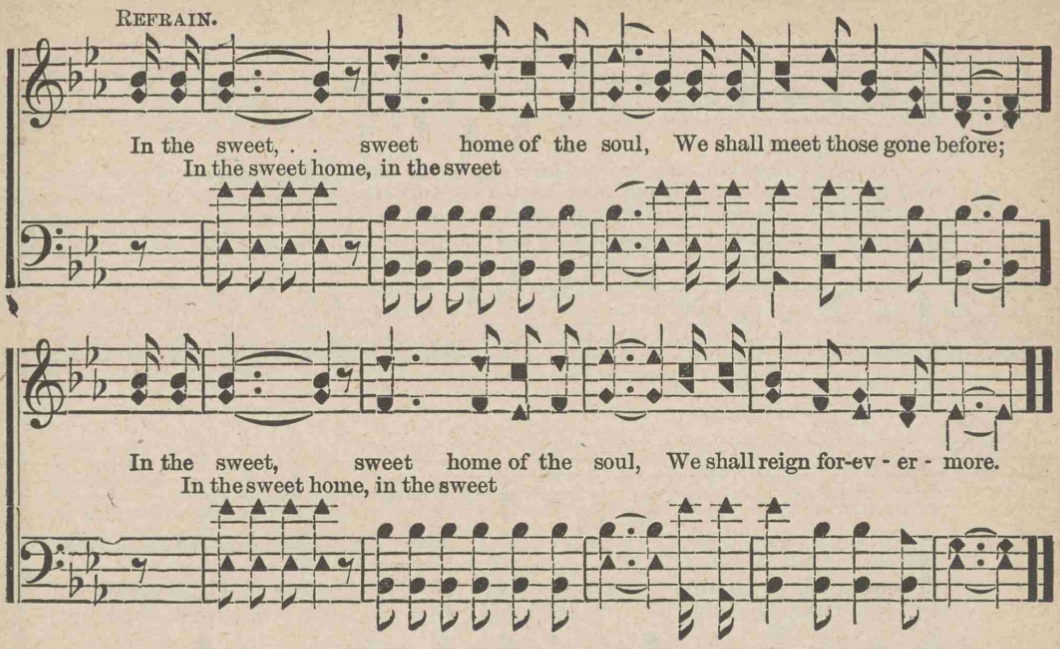
No. 198. SWEET HOME OF THE SOUL.

GERTRUDE A. FLORY. WM. BEERY.



SWEET HOME OF THE SOUL. Concluded.

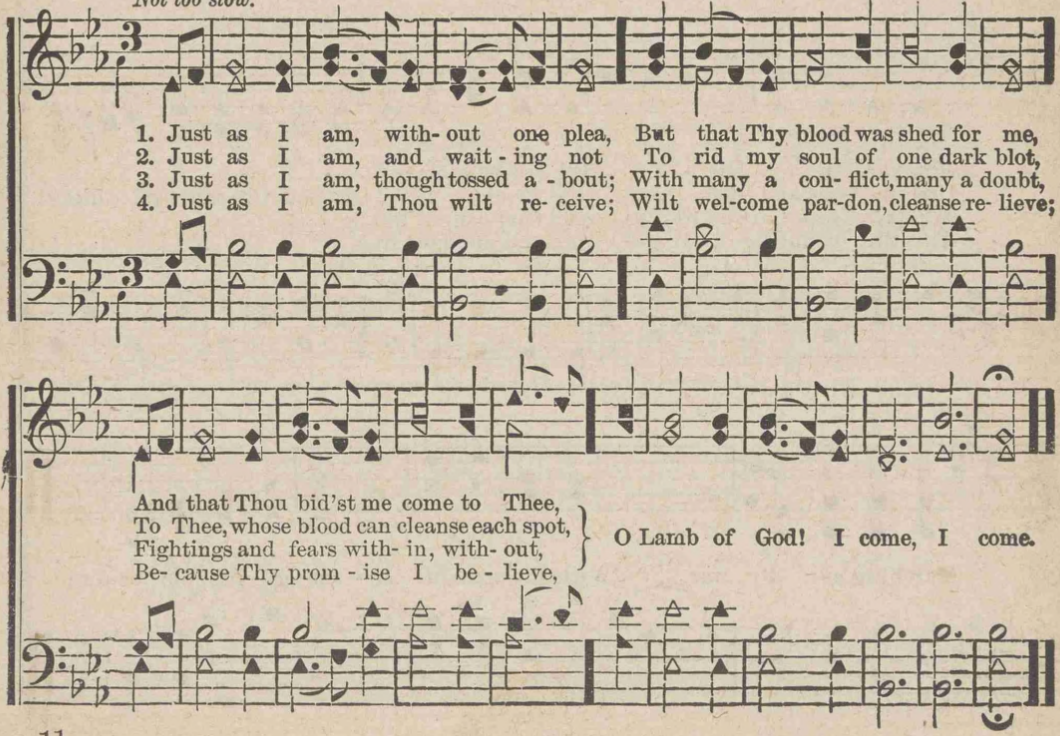
REFRAIN.



No. 199. JUST AS I AM. L. M.

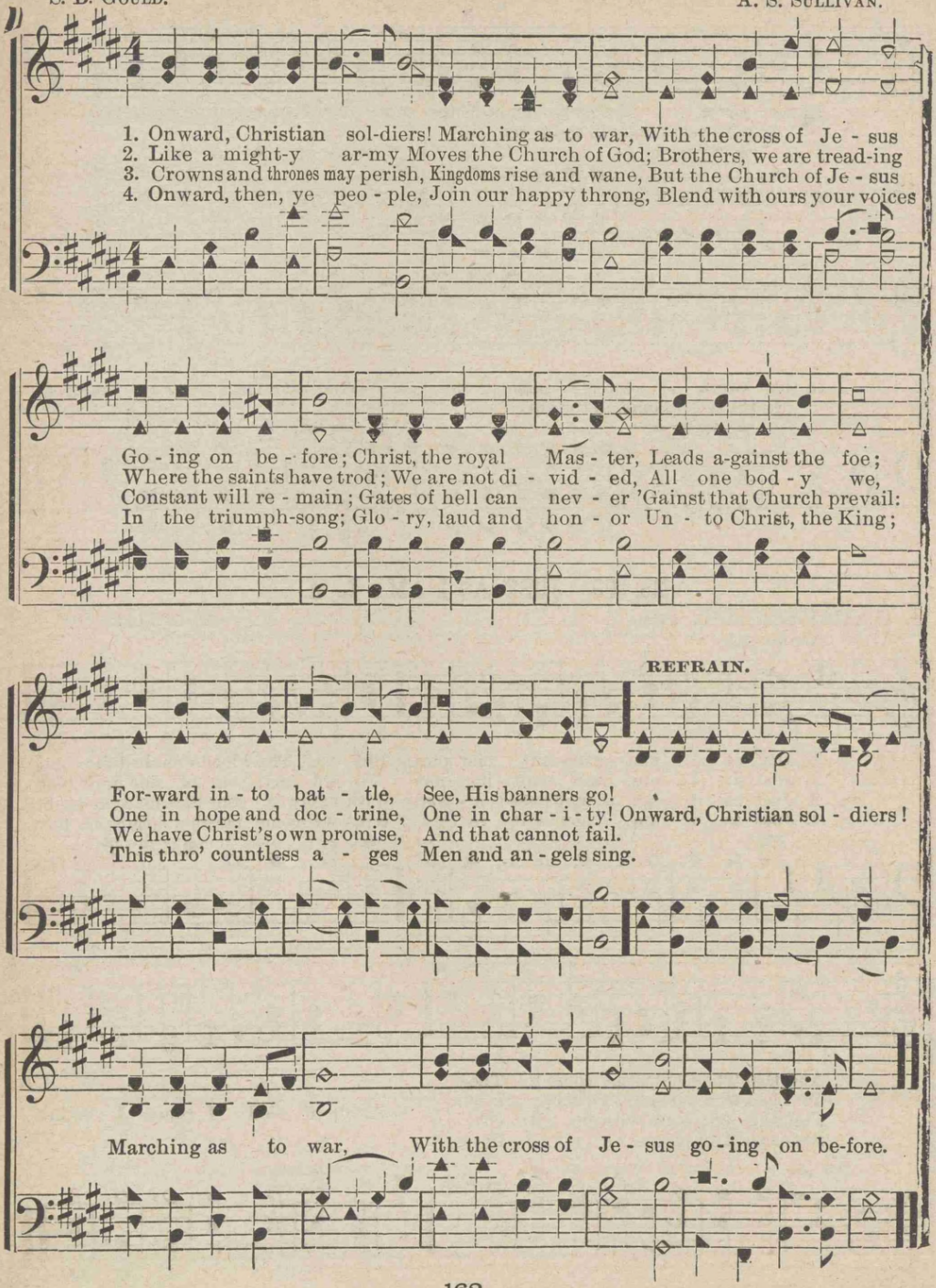
CHARLOTTE ELLIOTT. 1834. W. B. BRADBURY.

Not too slow.



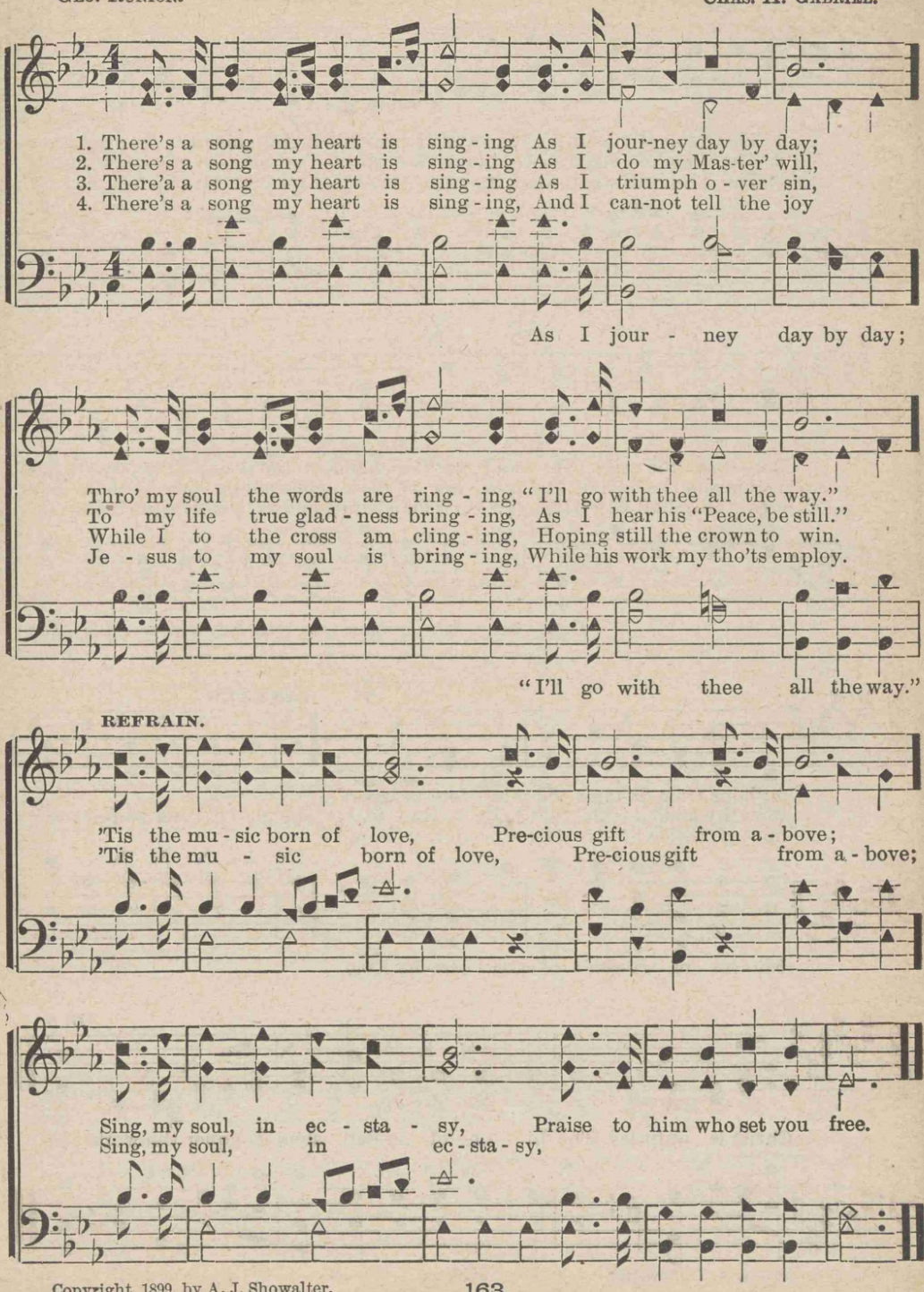
No. 200. ONWARD, CHRISTIAN SOLDIERS. 6s & 5s. D.

S. B. Gould. A. S. Sullivan.



No. 201. THE MUSIC OF THE SOUL. 8s & 7s.

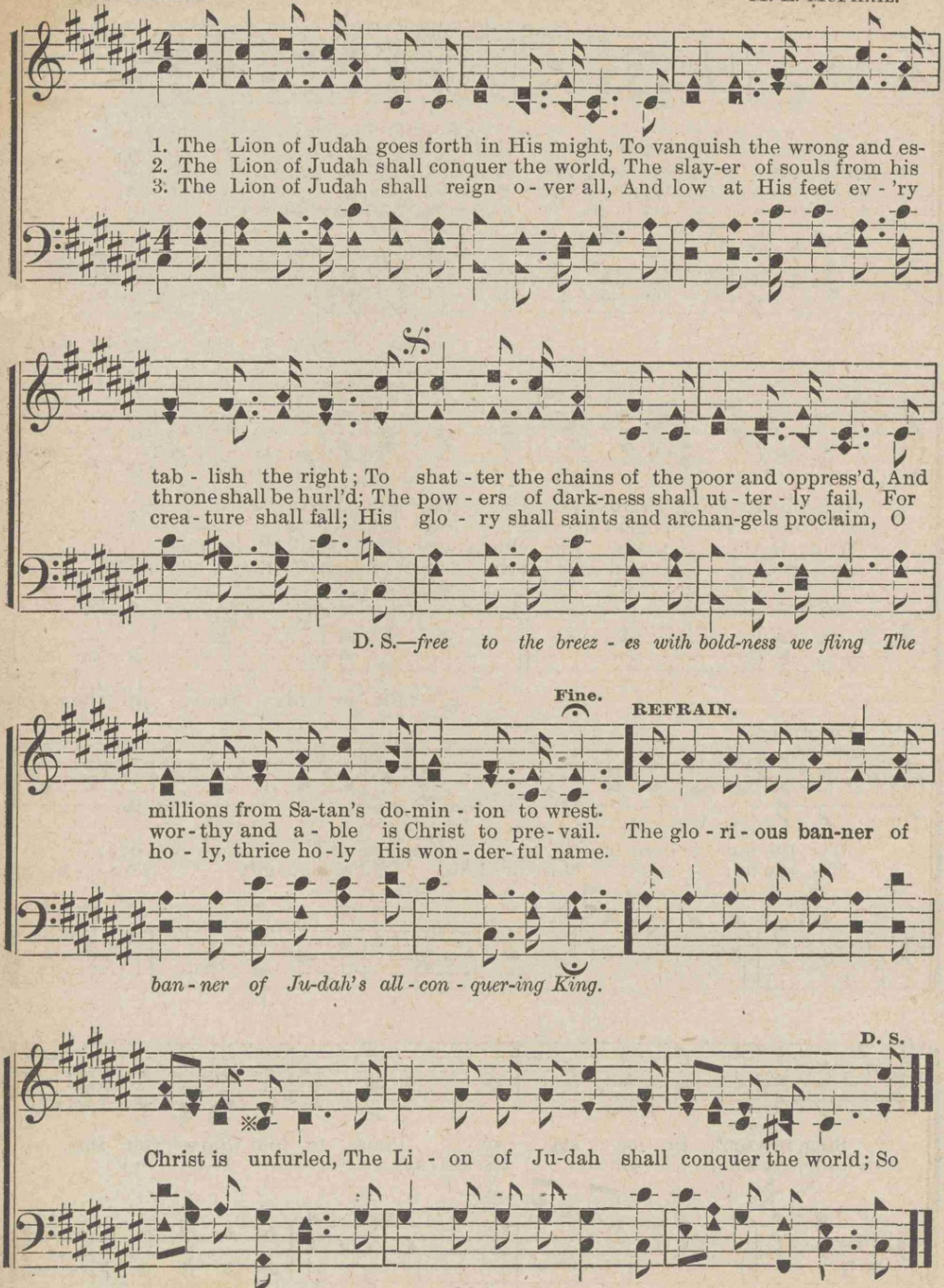
GEO. RUNION. CHAS. H. GABRIEL.



Copyright, 1899, by A. J. Showalter.

No. 202. THE CONQUERING LION OF JUDAH.

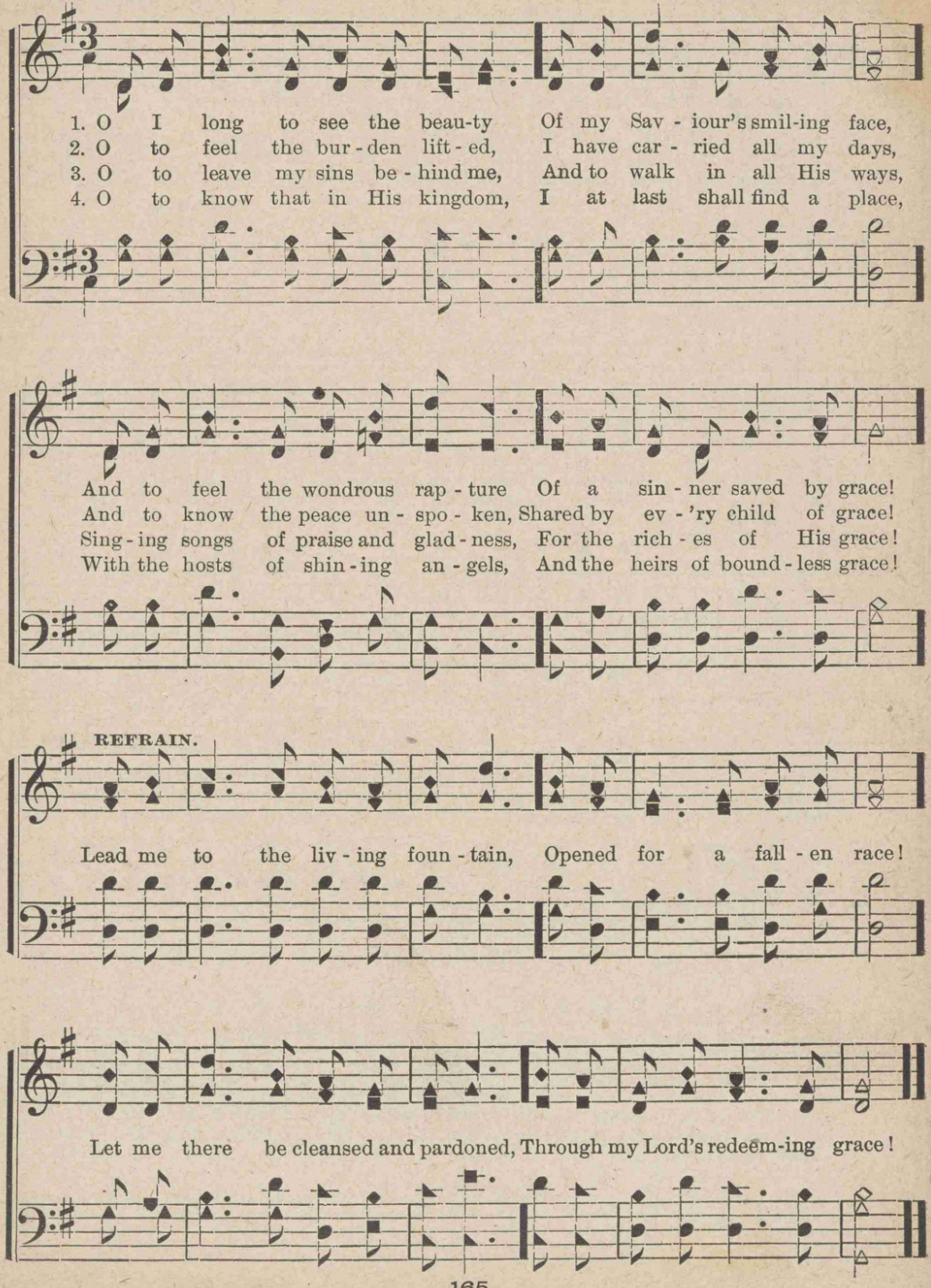
W. C. MARTIN. M. L. MCPHAIL.



Copyright, 1899, by A. J. Showalter.

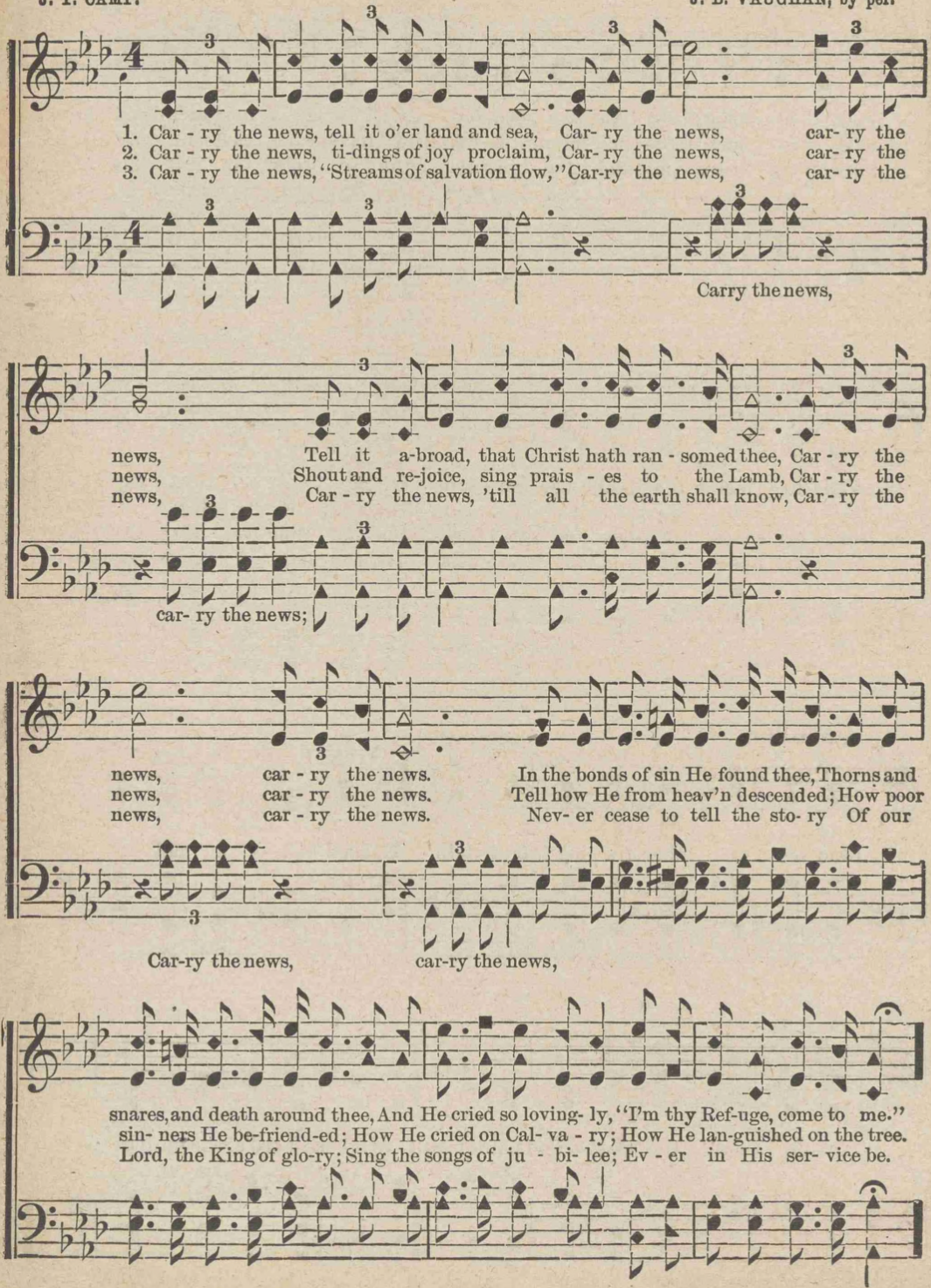
No. 203. REDEEMING GRACE. 8s. & 7s. D.

E. REEDER. J. HENRY SHOWALTER.

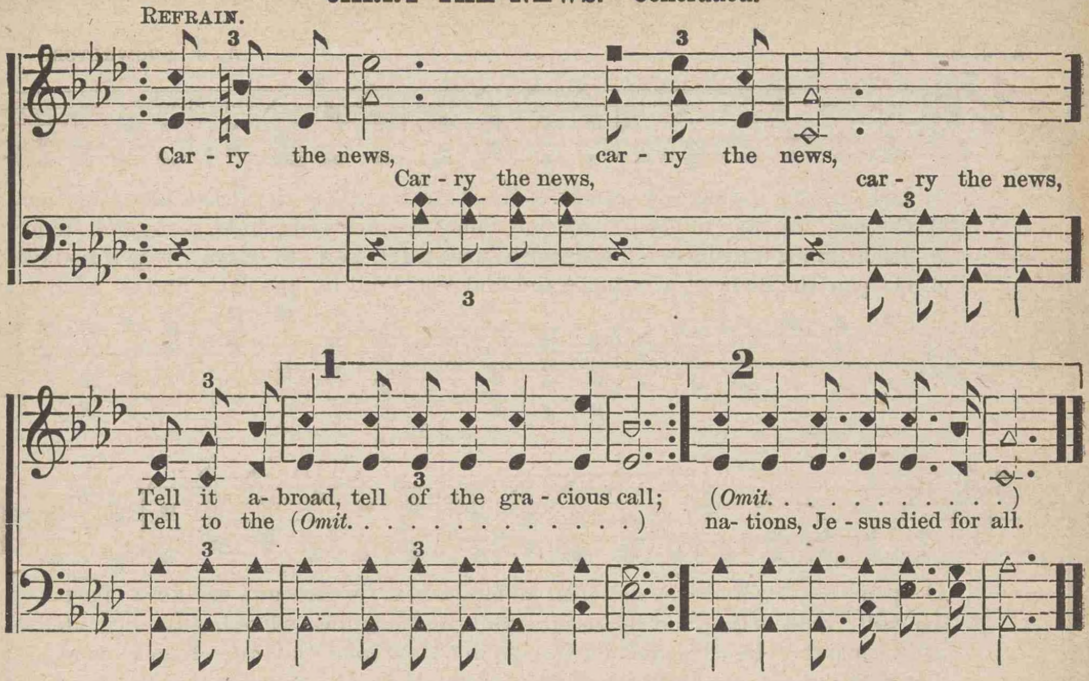


No. 204. CARRY THE NEWS.

J. T. CAMP. J. B. VAUGHAN, by per.

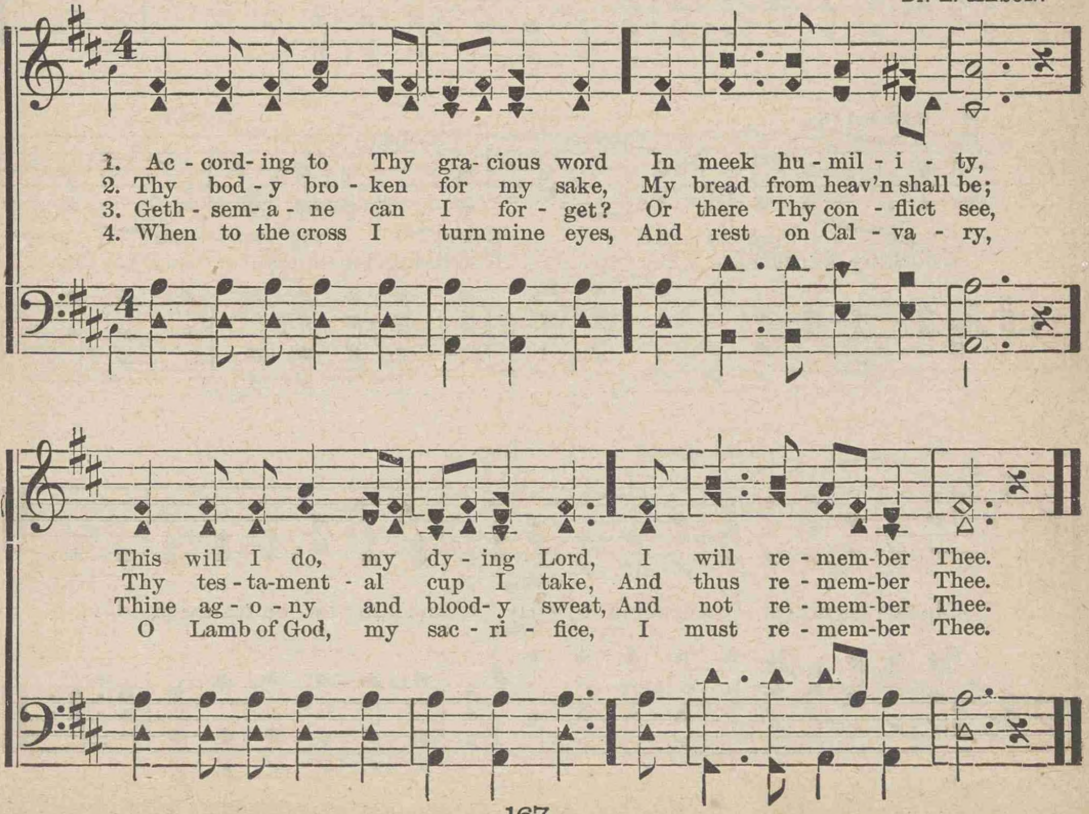


CARRY THE NEWS. Concluded.



No. 205. NAOMI. C. M.

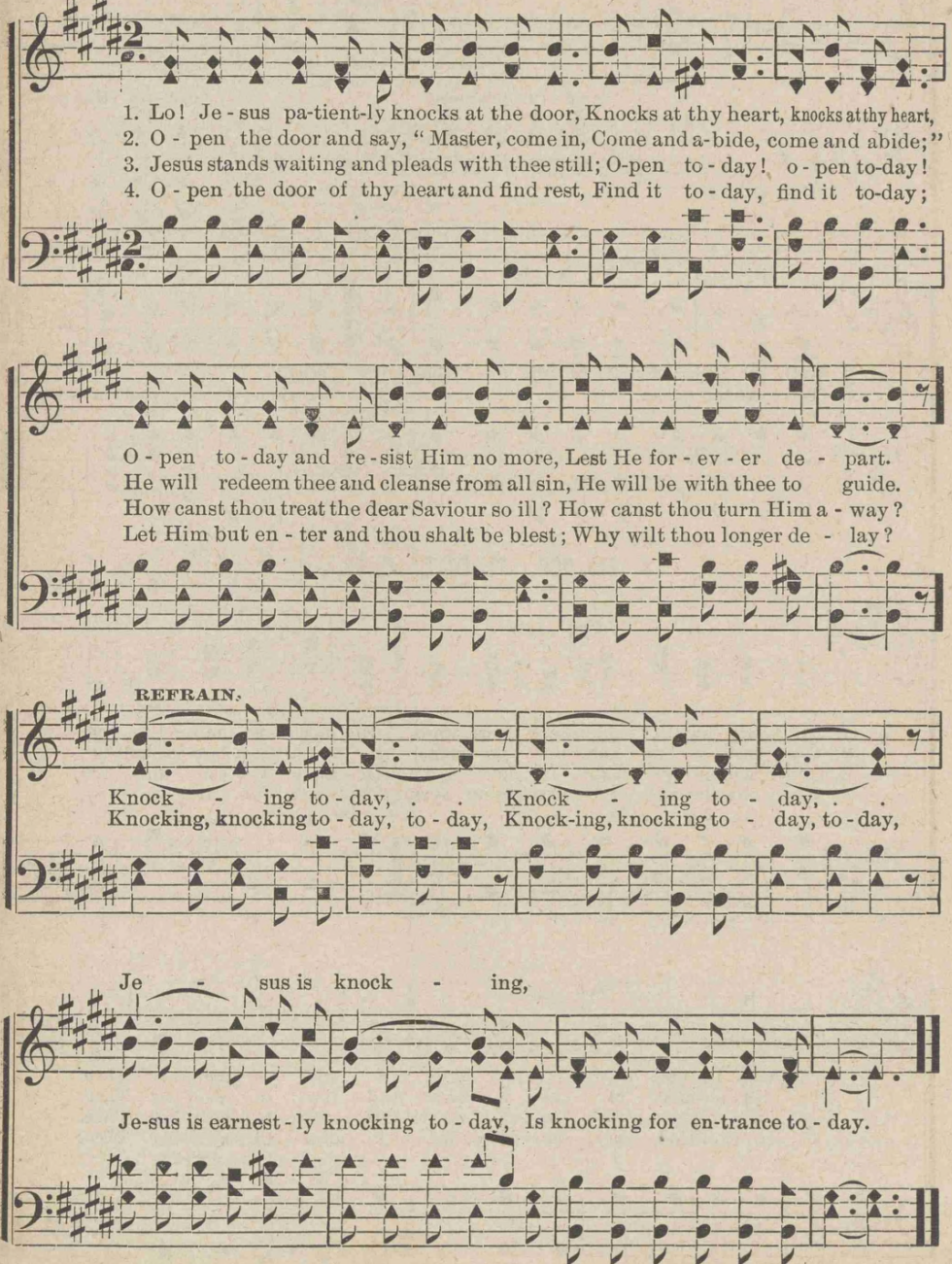
Dr. L. MASON.



No. 206. JESUS KNOCKS AT THY HEART.

"Behold, I stand at the door, and knock." REV. 3: 20.

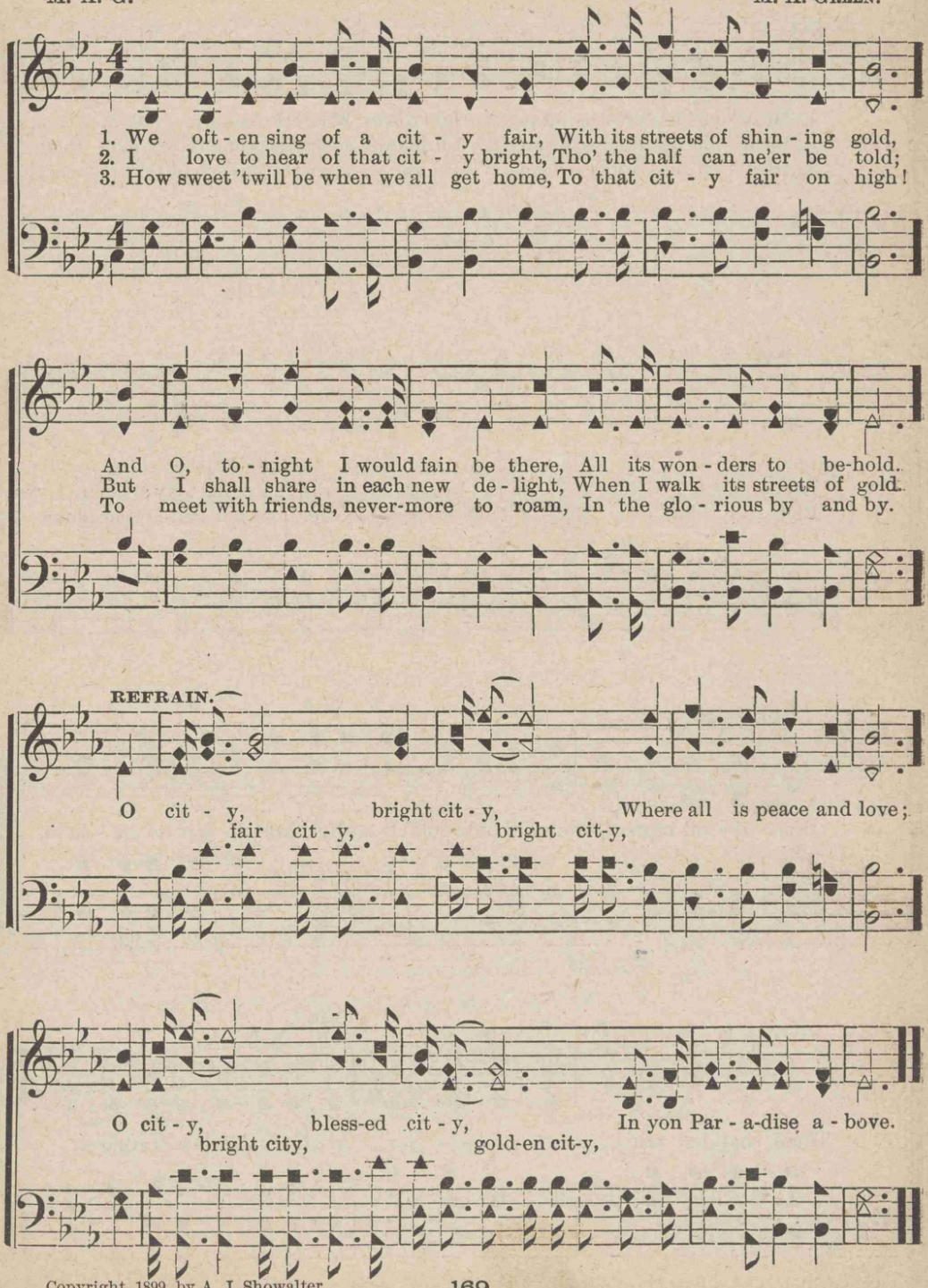
A. J. S. A. J. SHOWALTER.



Copyright, 1896, by A. J. Showalter.

No. 207. O CITY, BRIGHT CITY. 9s & 7s.

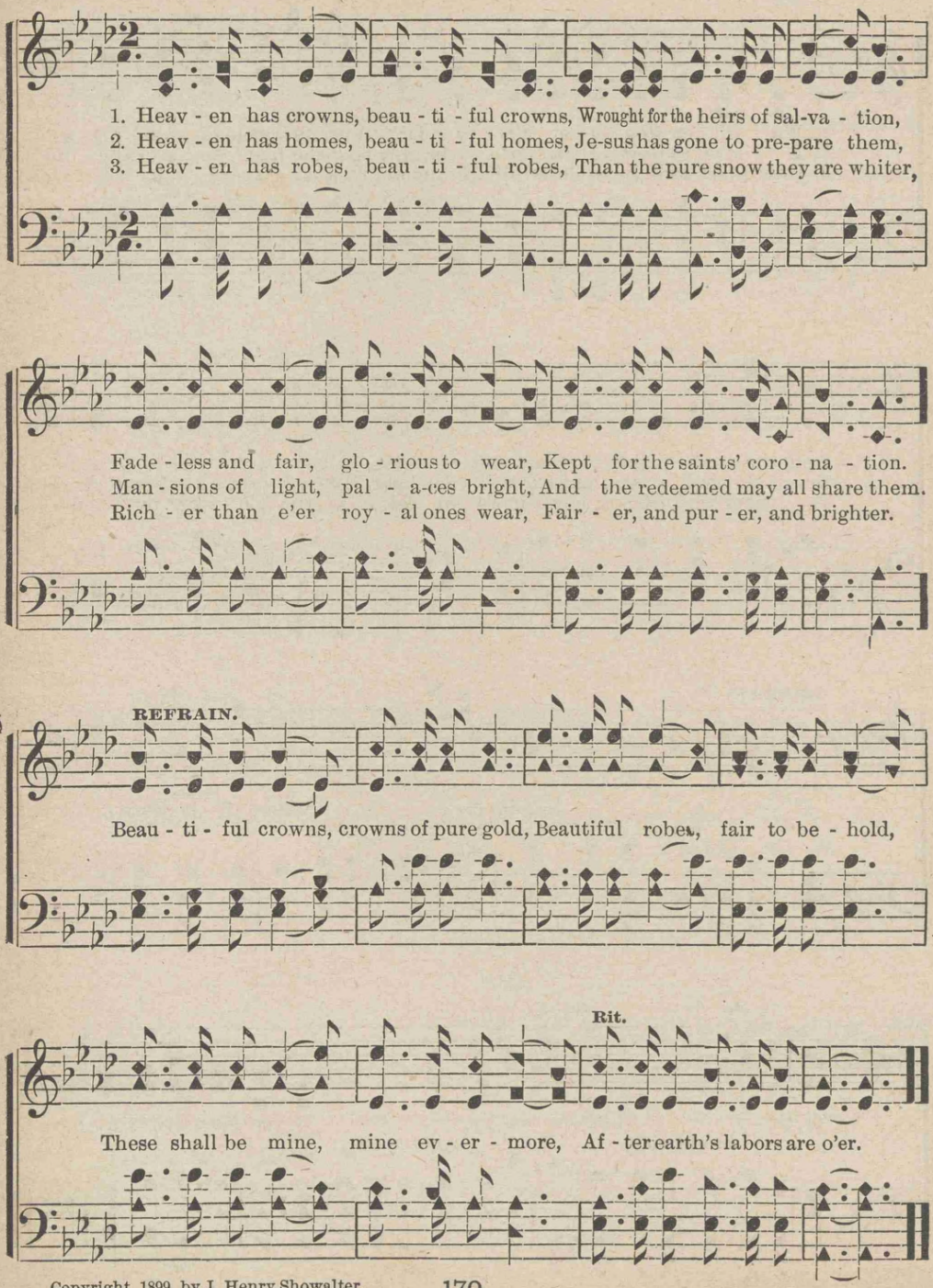
M. A. G. M. A. GREEN.



Copyright, 1899, by A. J. Showalter.

No. 208. HEAVEN HAS CROWNS.

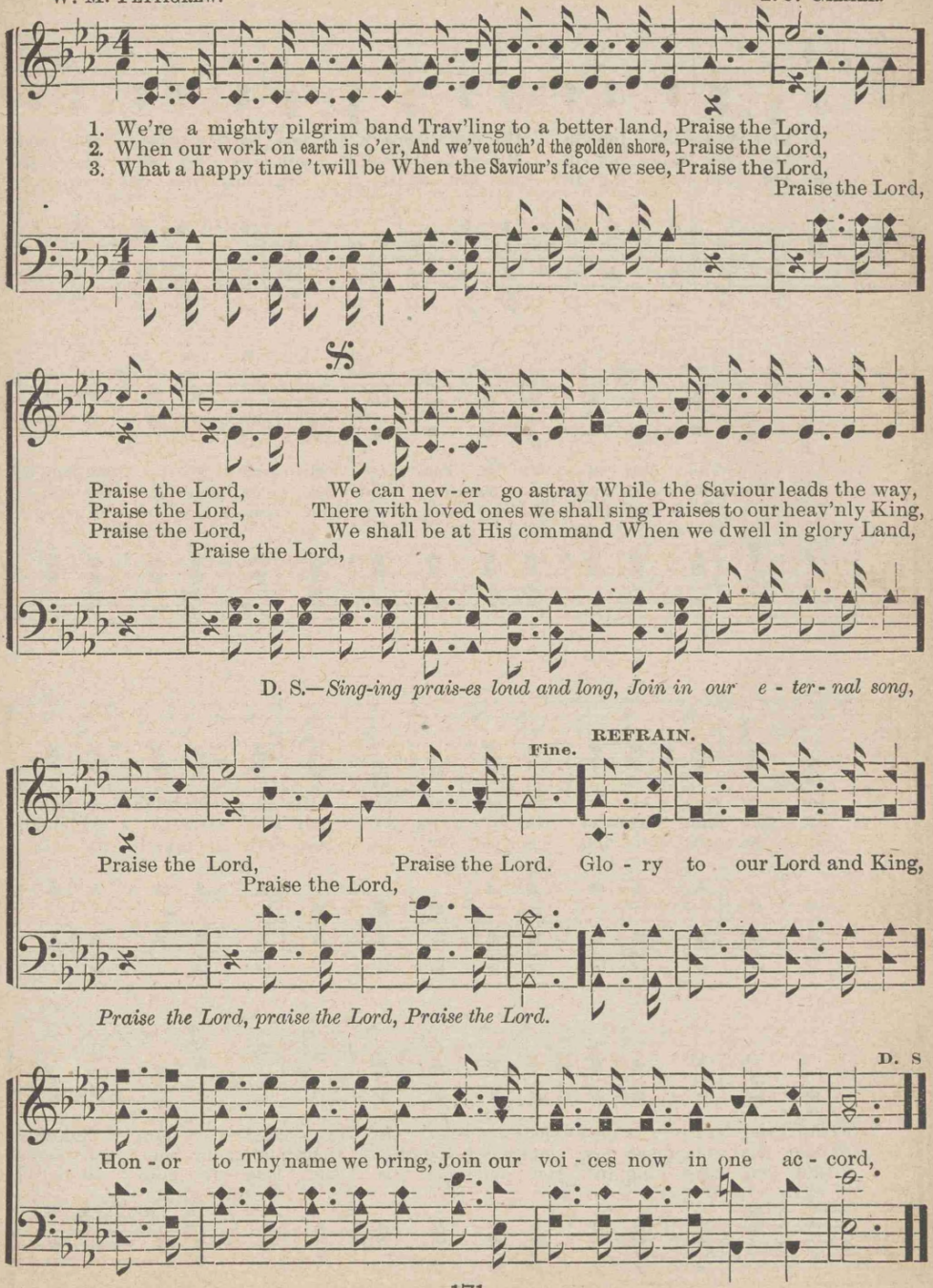
Rev. ELISHA A. HOFFMAN. T. B. MOSLEY.



Copyright, 1899, by J. Henry Showalter.

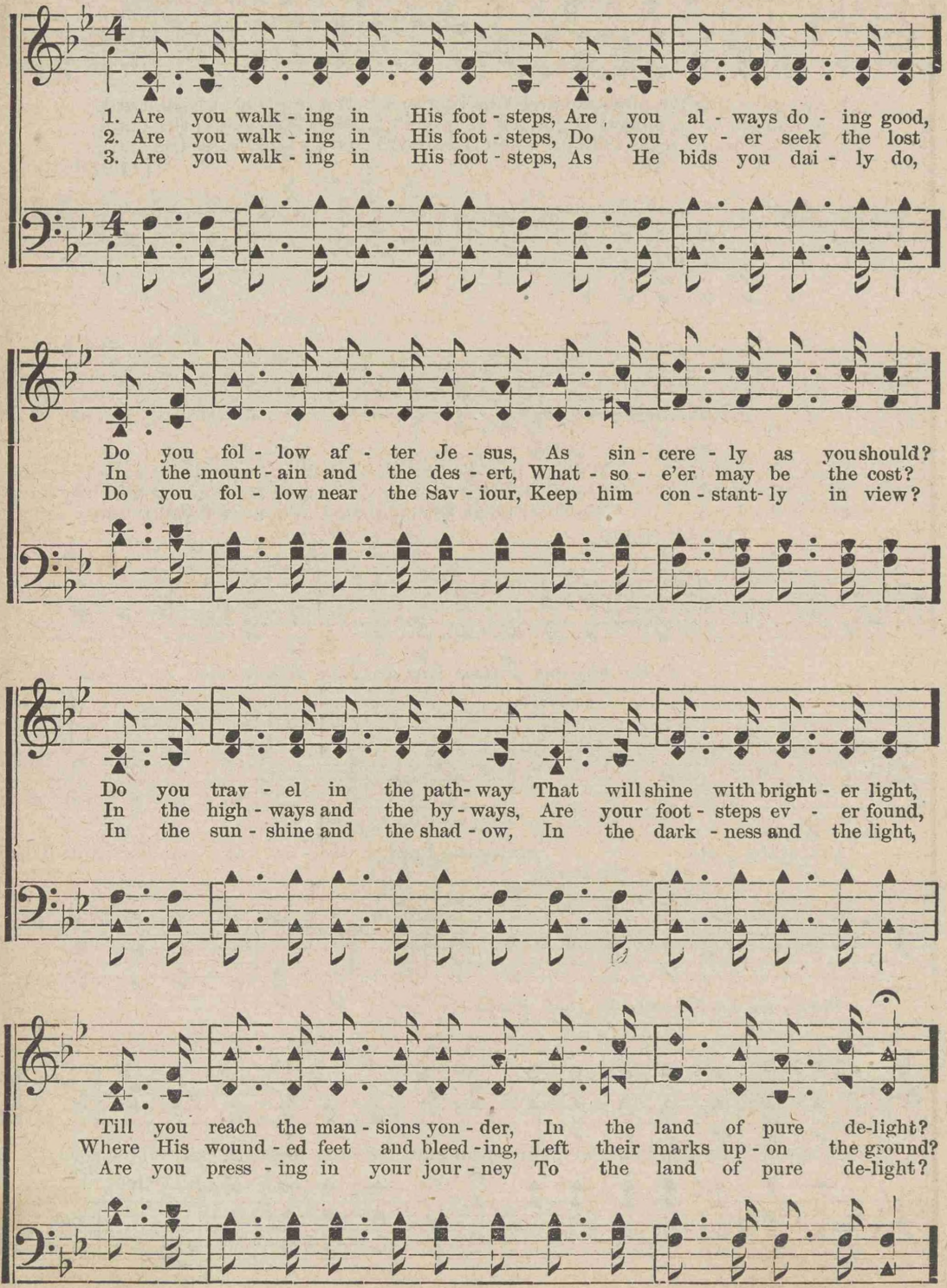
No. 209. PRAISE THE LORD.

W. M. PETTIGREW. T. J. GILMER.

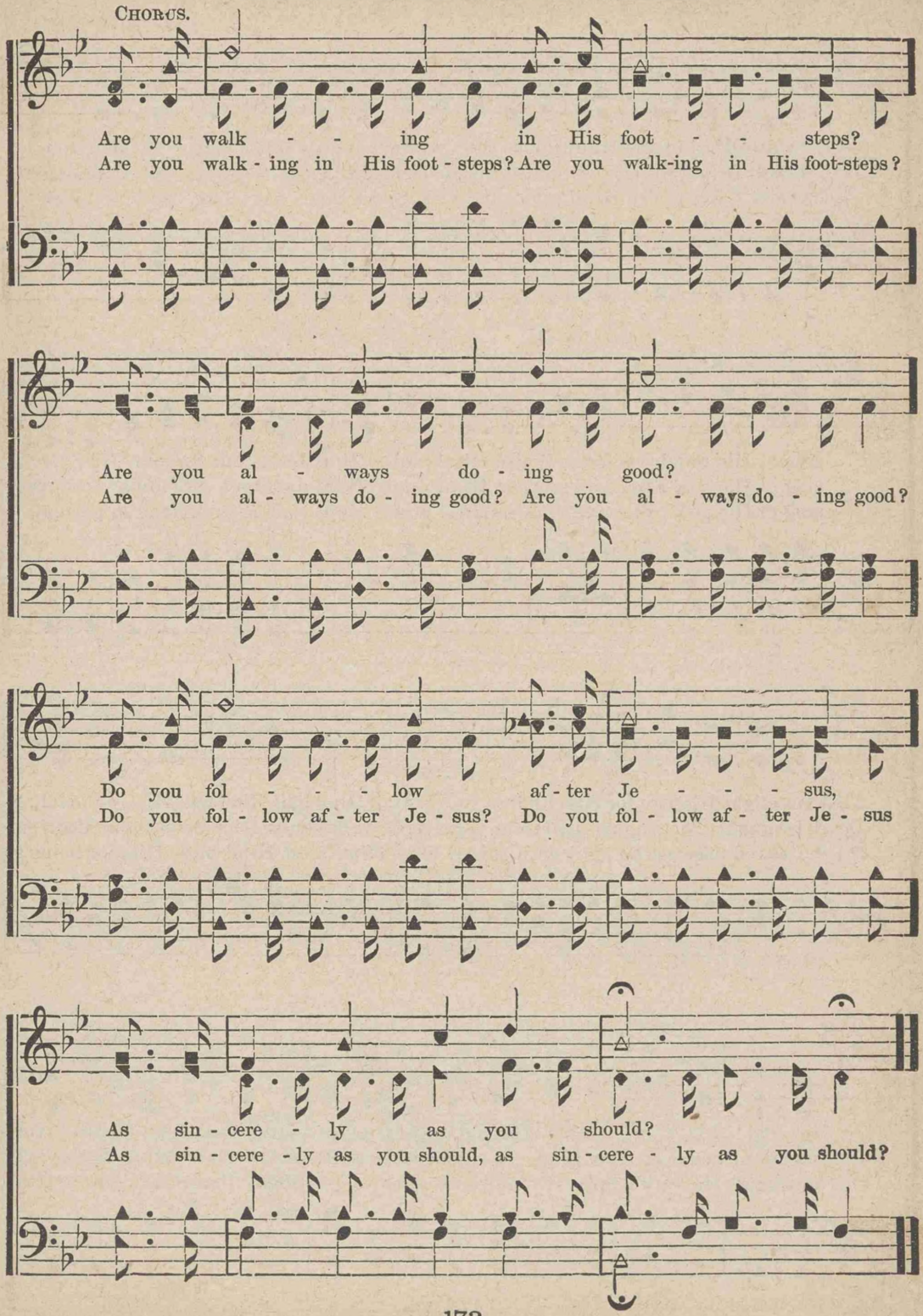


NO. 210. WALKING IN HIS FOOTSTEPS.

Dr. M. L. HOFFORD. J. H. FILLMORE, by per.

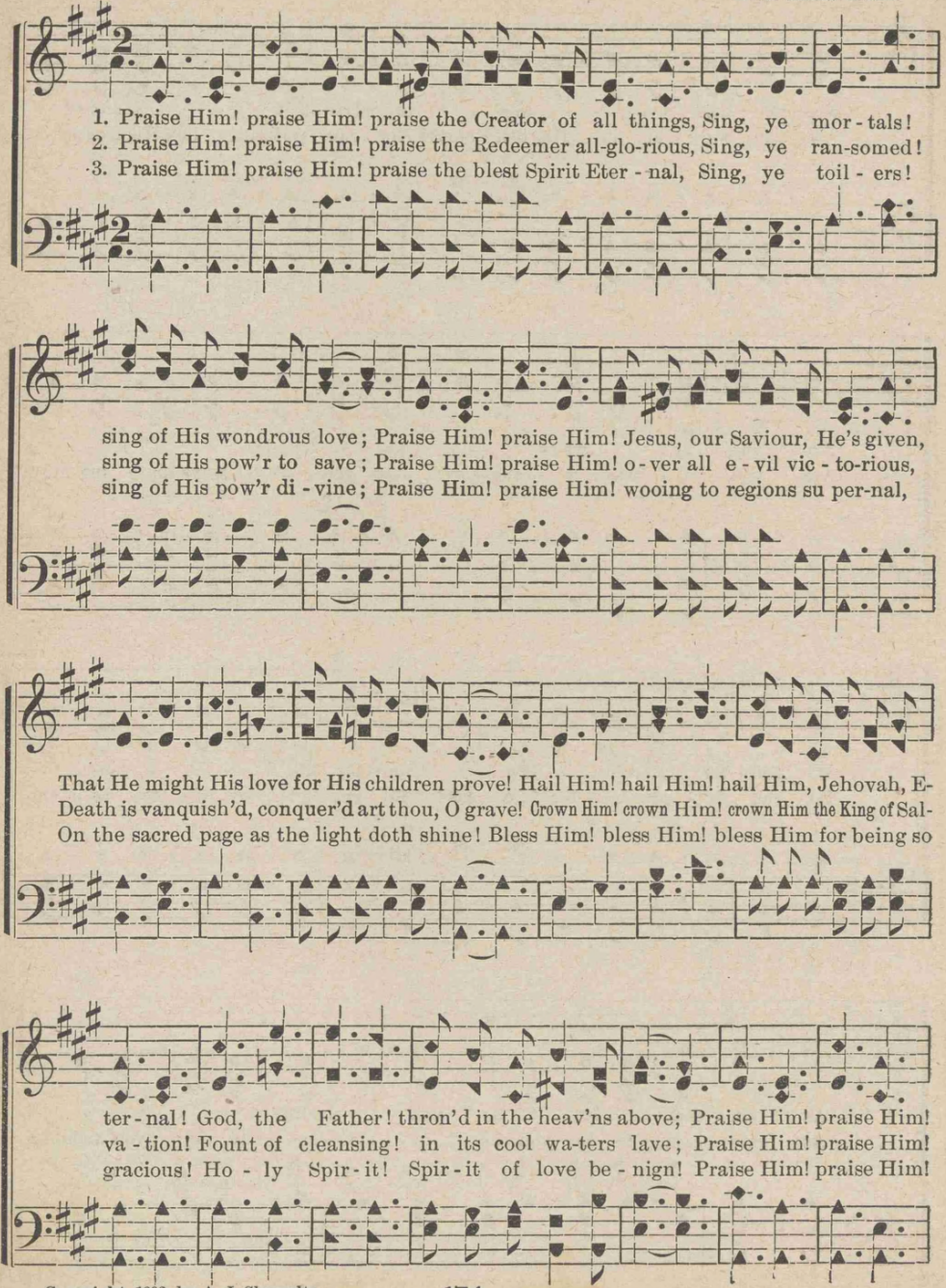


WALKING IN HIS FOOTSTEPS.—Concluded.



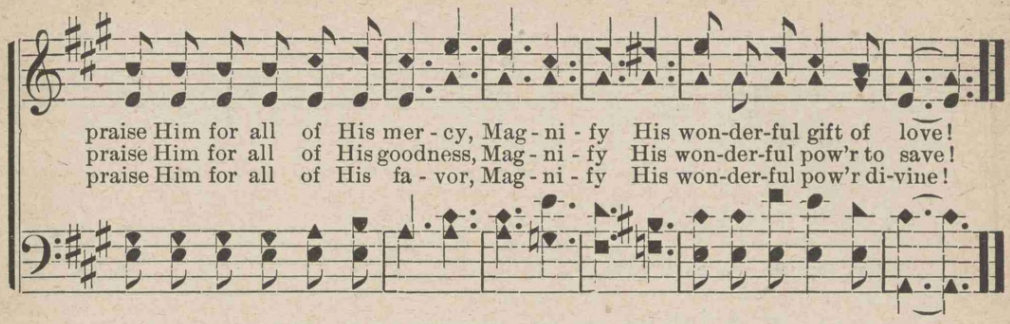
No. 211. PRAISE T THE TRIUNE GOD.

A. J. S. A. J. SHOWALTER.



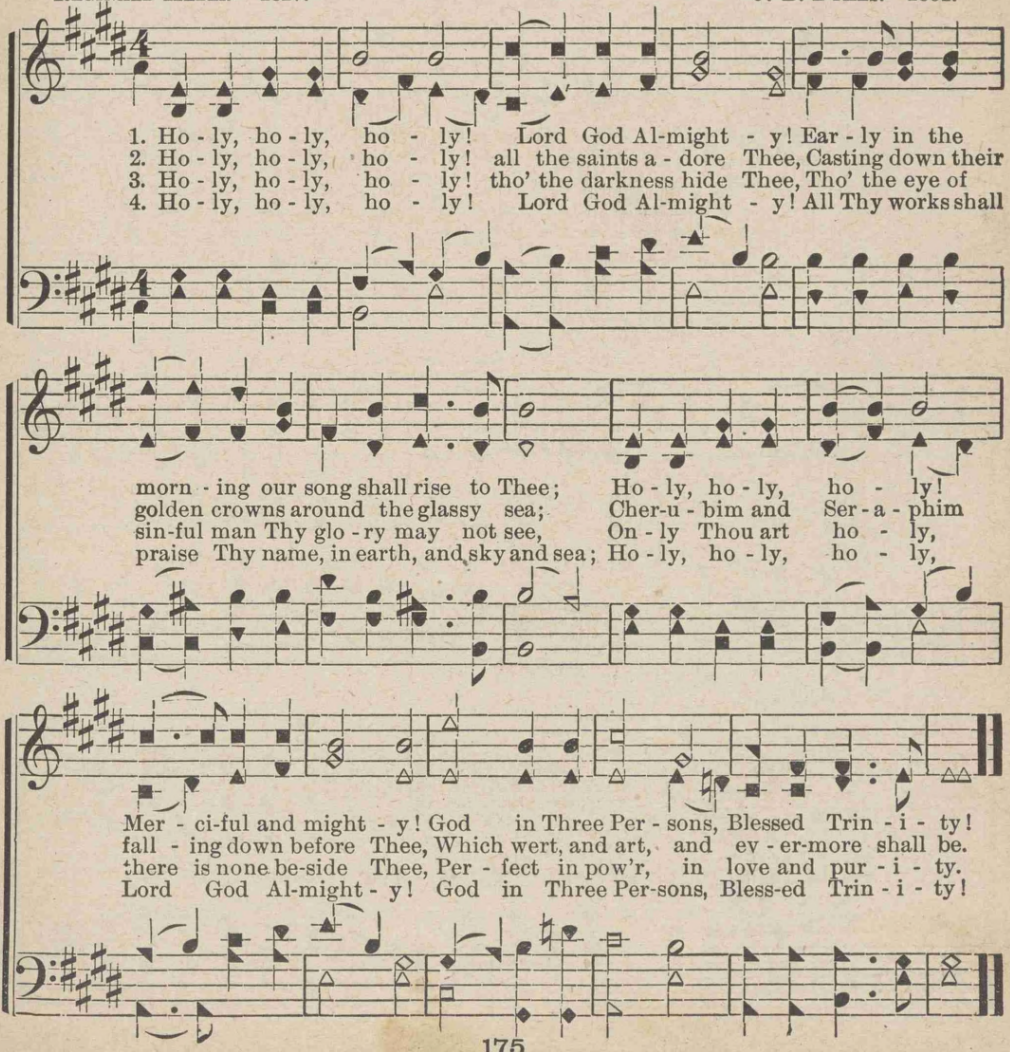
Copyright, 1898, by A. J. Showalter.

PRAISE TO THE TRIUNE GOD. Concluded.



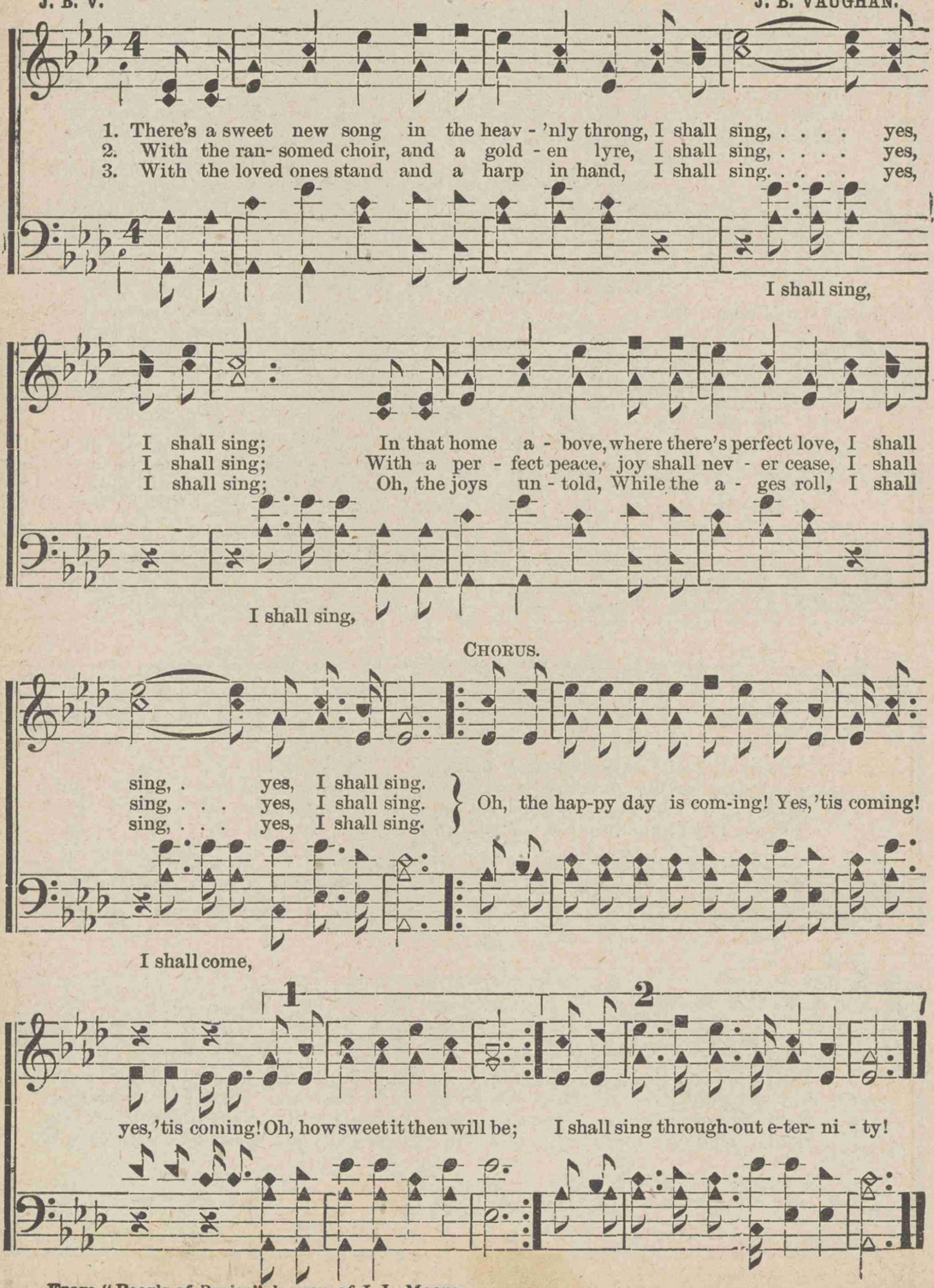
No. 212. NICÆA. 11, 12, 12, 10.

REGINALD HEBER. 1827. J. B. DYKES. 1861.



No. 213. THE HAPPY DAY IS COMING.

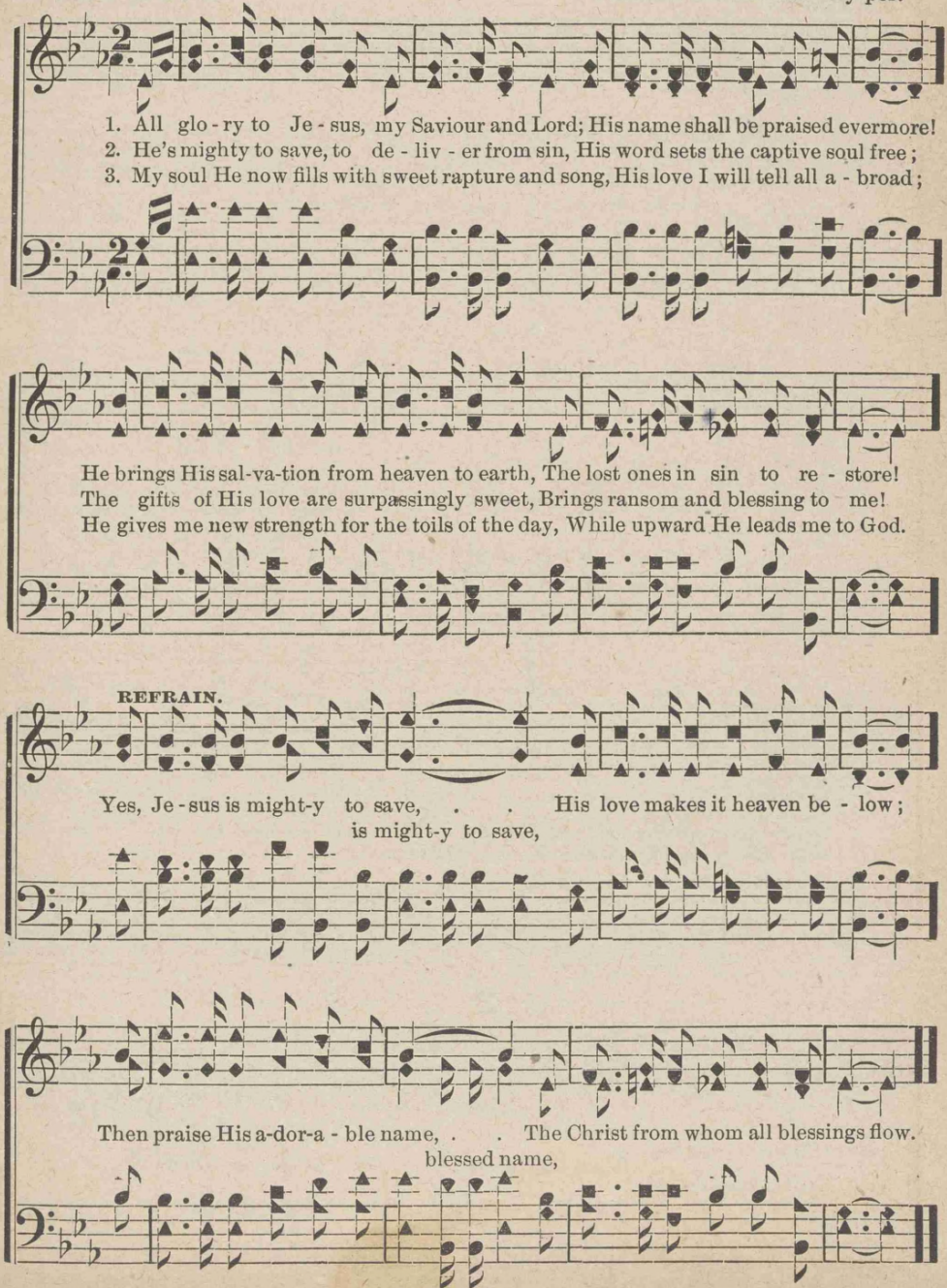
J. B. V. J. B. VAUGHAN.



From "Pearls of Praise", by per. of J. L. Moore.

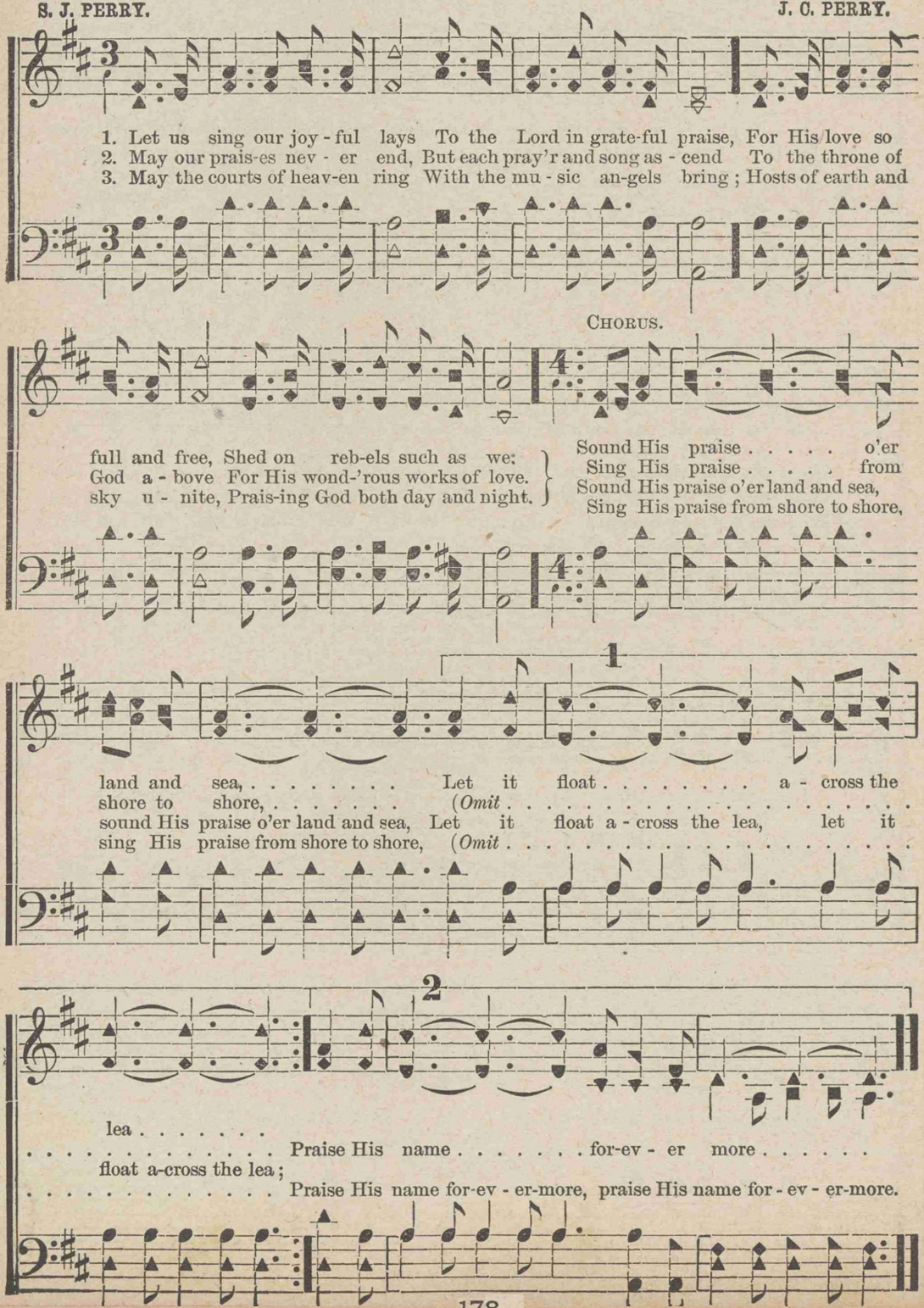
No. 214. ALL GLORY TO JESUS. 11s & 8s.

FRANK M. DAVIS. J. HENRY SHOWALTER. By per.



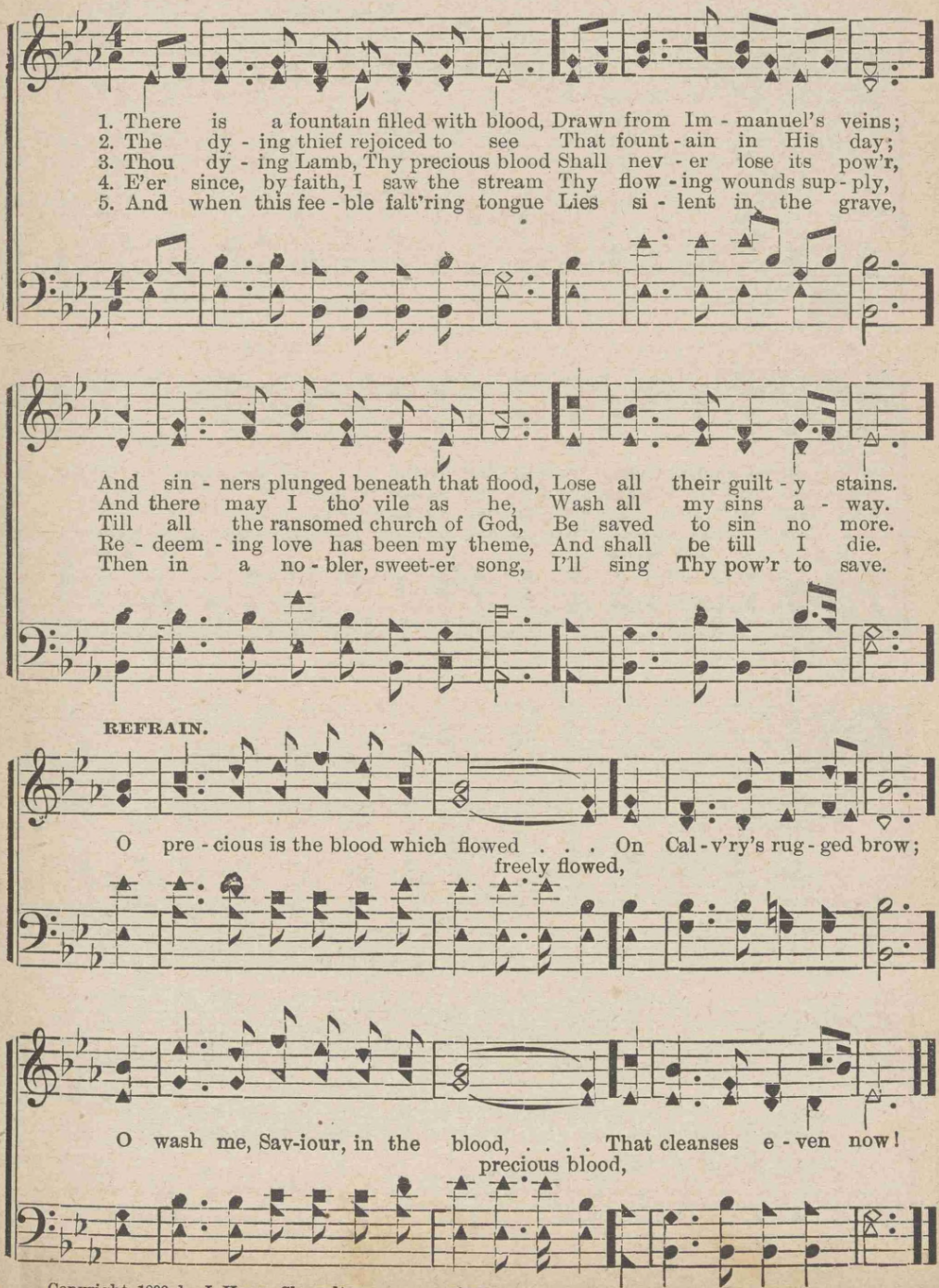
No. 215. PRAISE HIS NAME FOR EVERMORE.

S. J. PERRY. J. C. PERRY.



No. 216. THE PRECIOUS FOUNTAIN. C. M.

WM. COWPER. J. HENRY SHOWALTER.

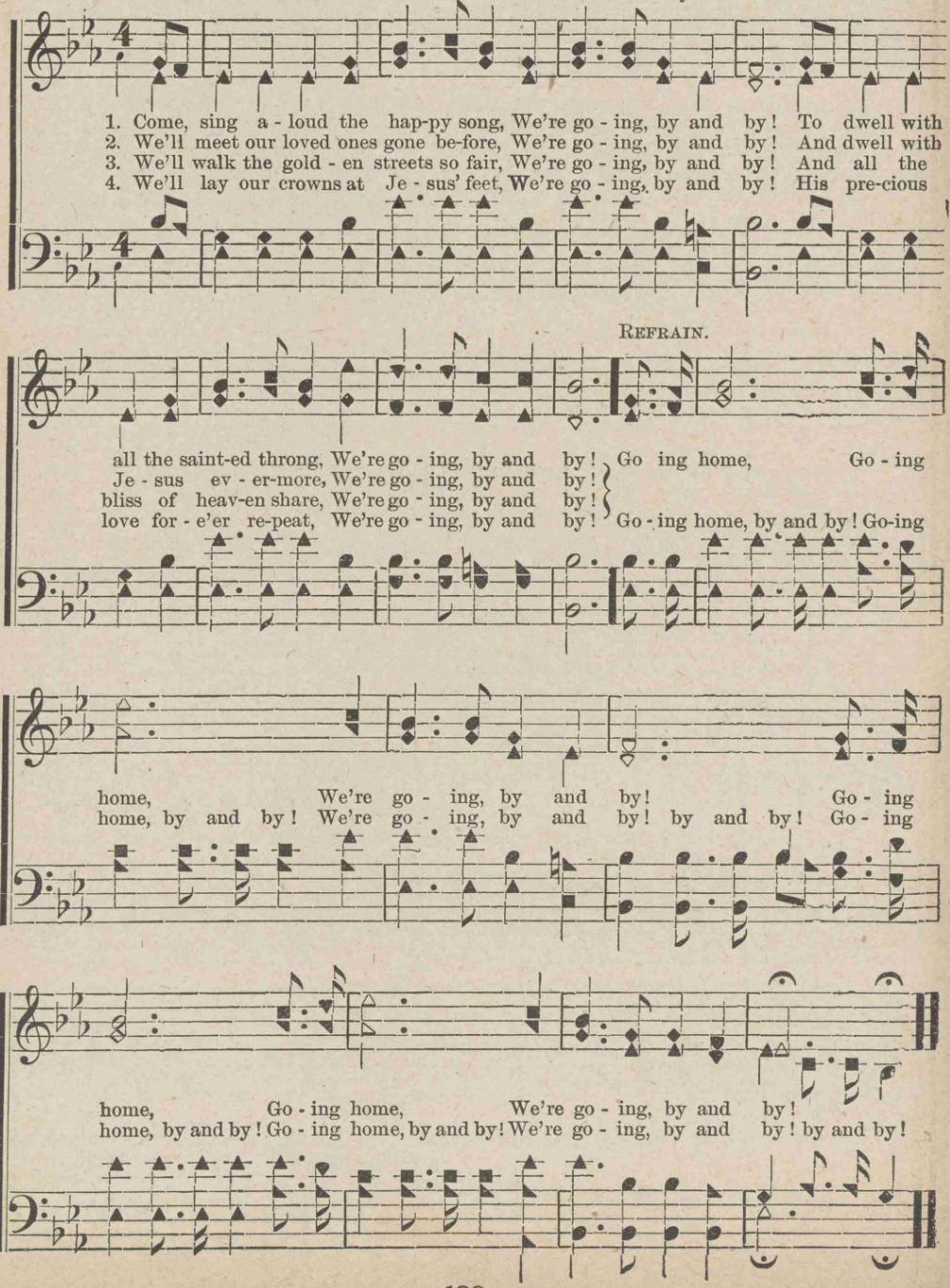


Copyright, 1899, by J. Henry Showalter.

No. 217. GOING HOME, BY AND BY!

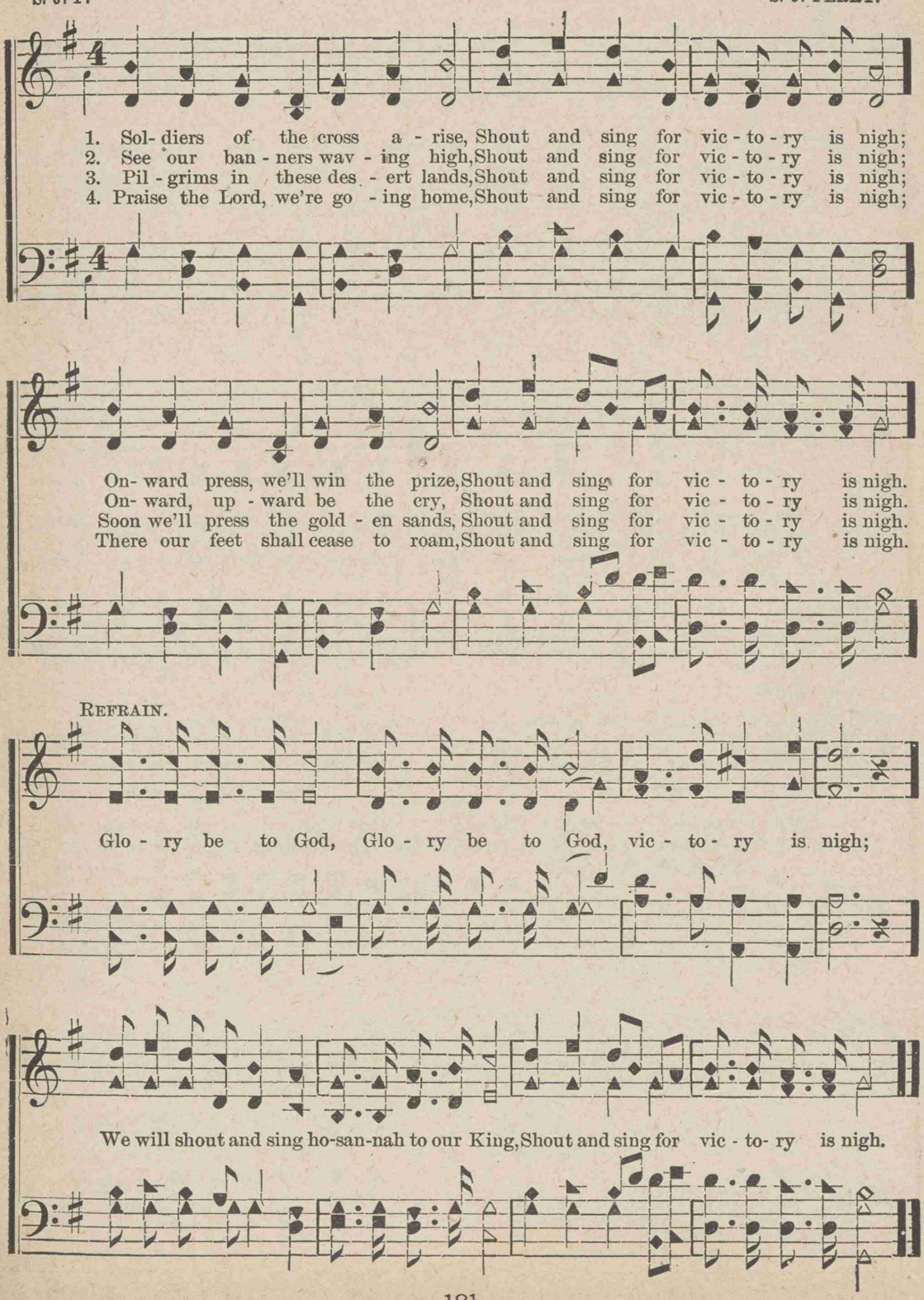
To my brother and fellow laborer, in Christ, J. M. Showalter.

Words and Music by J. HENRY SHOWALTER.



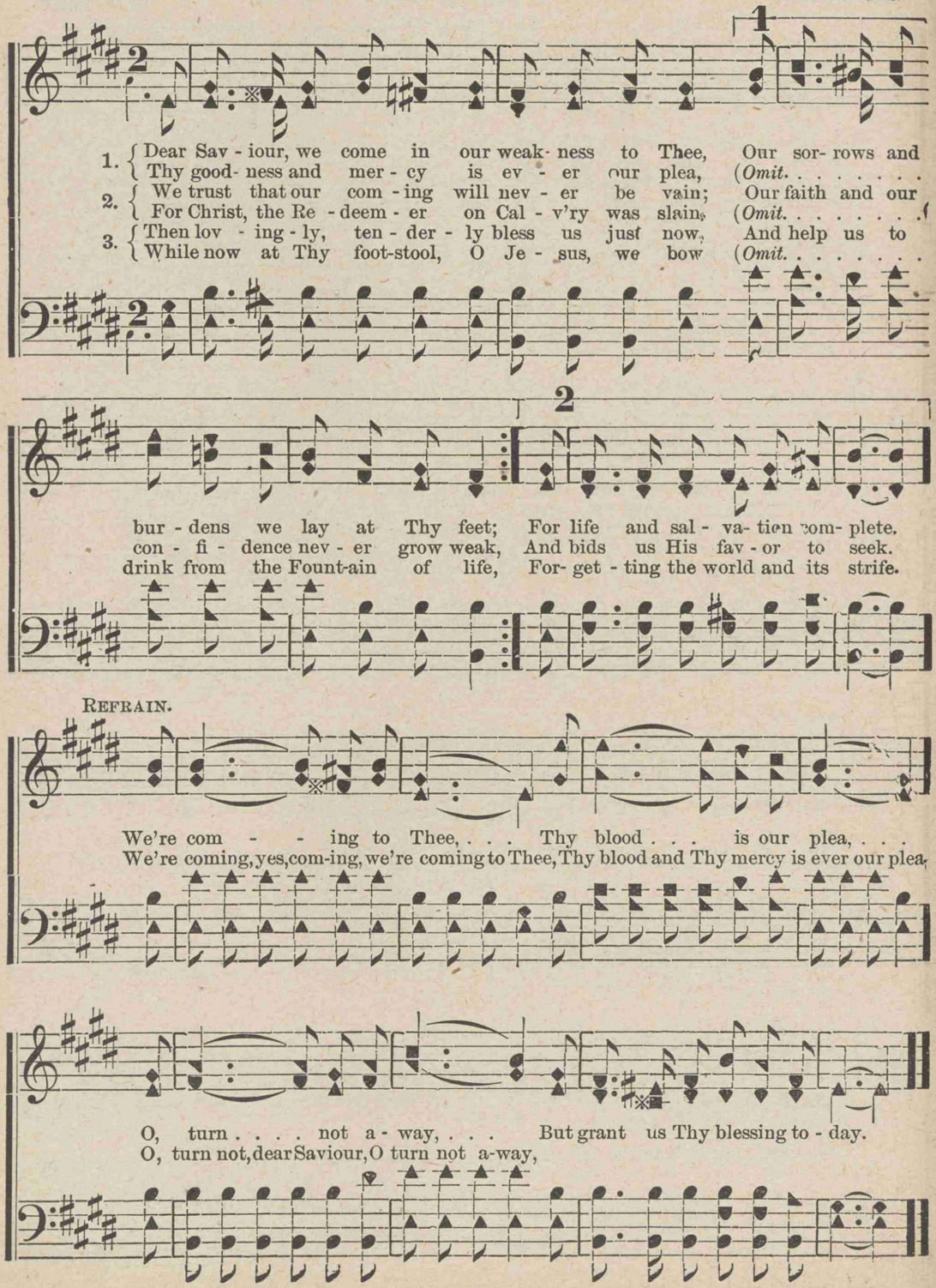
No. 218. VICTORY IS NIGH.

S. J. P. S. J. PERRY.



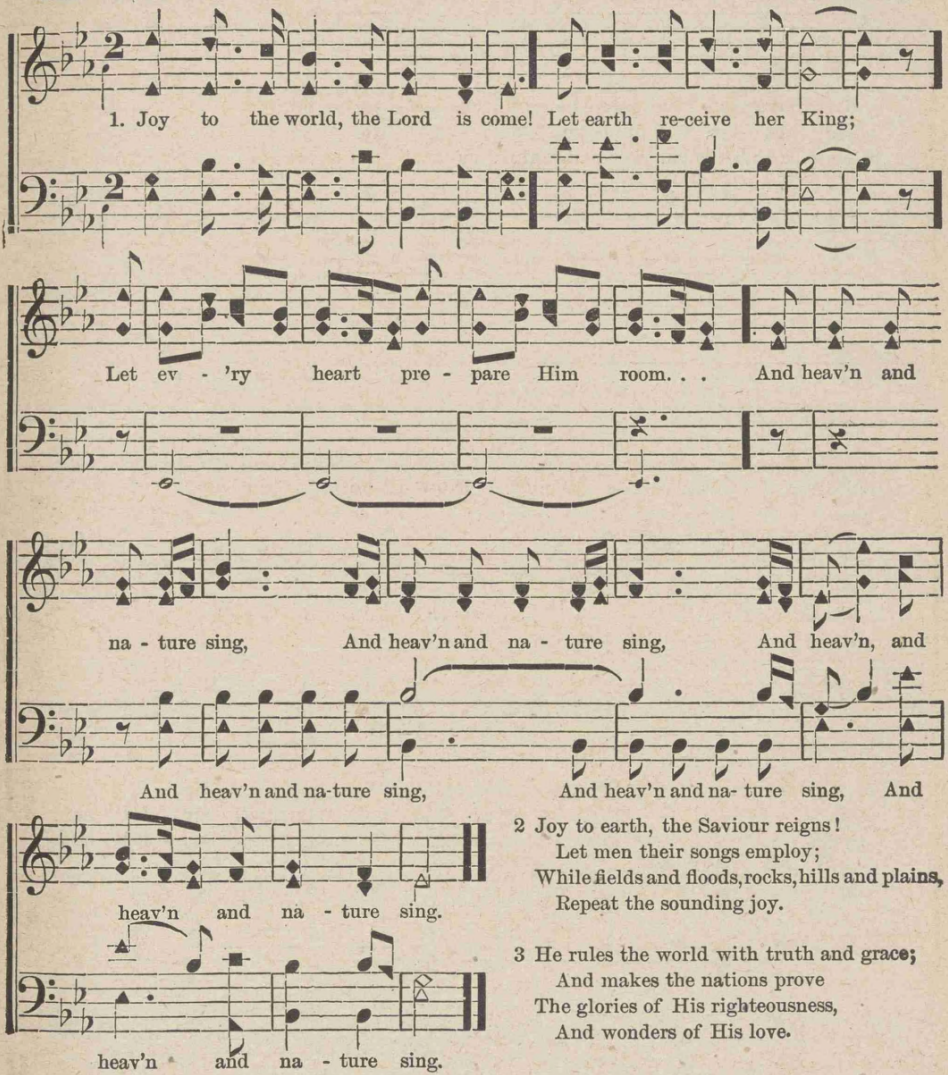
No. 219. WE'RE COMING TO THEE.

S. J. PERRY. F. M. HODGES.



No. 220. ANTIOCH. C. M.

ISAAC WATTS. G. F. HANDEL.



2 Joy to earth, the Saviour reigns!
Let men their songs employ;
While fields and floods, rocks, hills and plains,
Repeat the sounding joy.

3 He rules the world with truth and grace;
And makes the nations prove
The glories of His righteousness,
And wonders of His love.

No. 221. Resurrection Hymn. C. M.

Tune—Maitland. Key, B-flat.

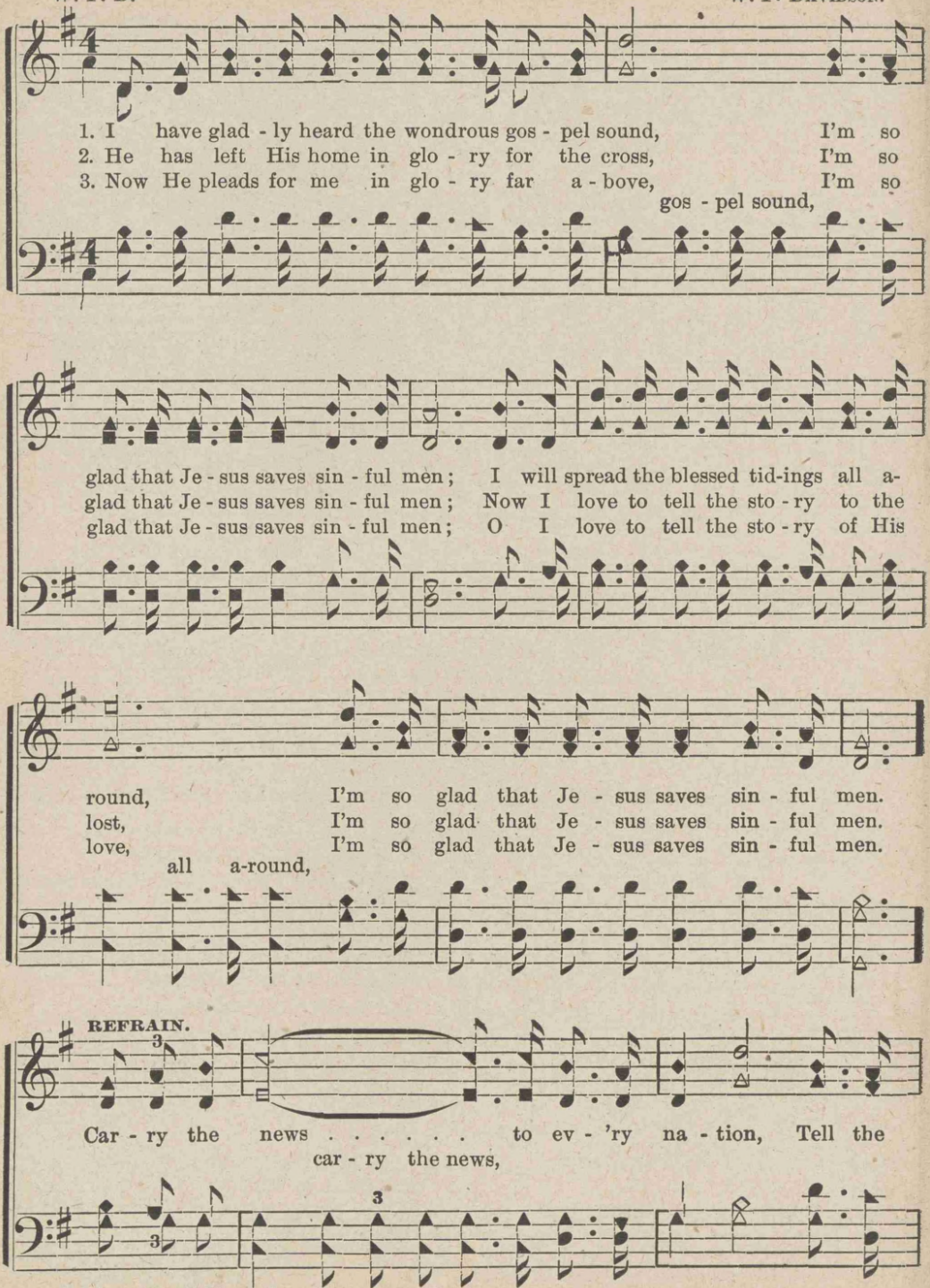
1 He who on earth as man was known,
And bore our sins and pains,
Now, seated on th'eternal throne,
The God of glory reigns.

2 While harps unnumbered sound His praise,
In yonder world above,
His saints on earth admire His ways,
And glory in His love.

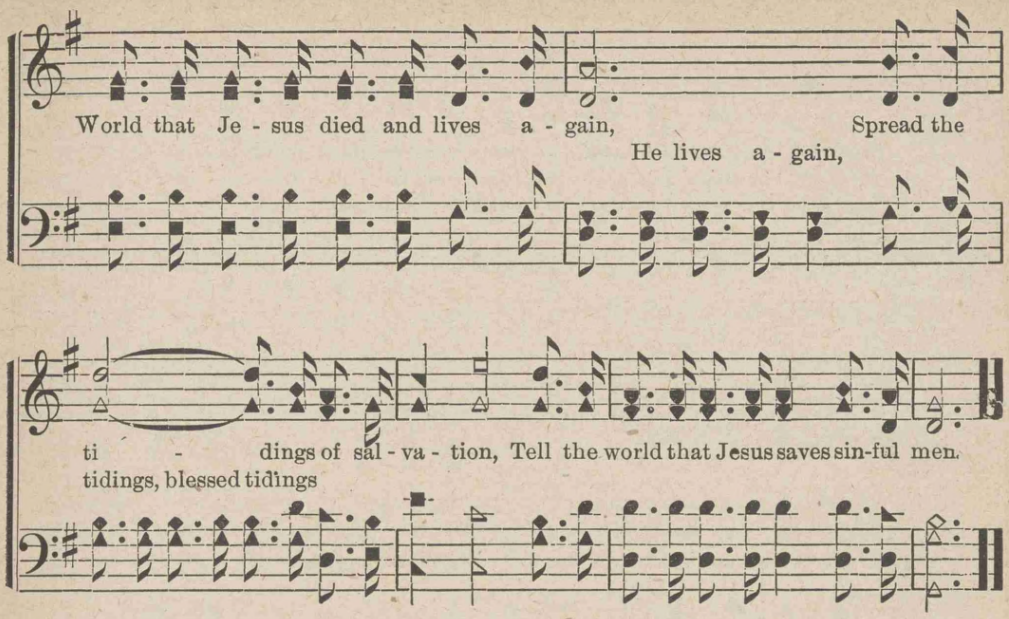
3 How glorious He! how happy they,
In such a glorious Friend!
Whose love secures them all the way,
And crowns them at the end.

No. 222. JESUS SAVES SINFUL MEN.

W. P. D. W. P. Davidson.

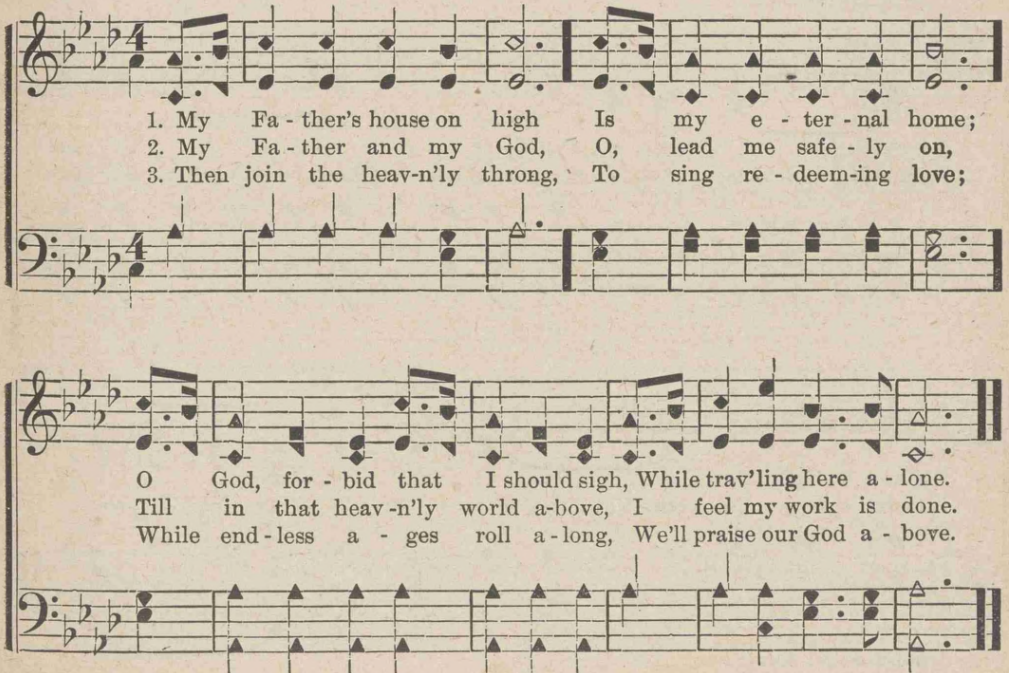


Copyright, 1899, by J. Henry Showalter.



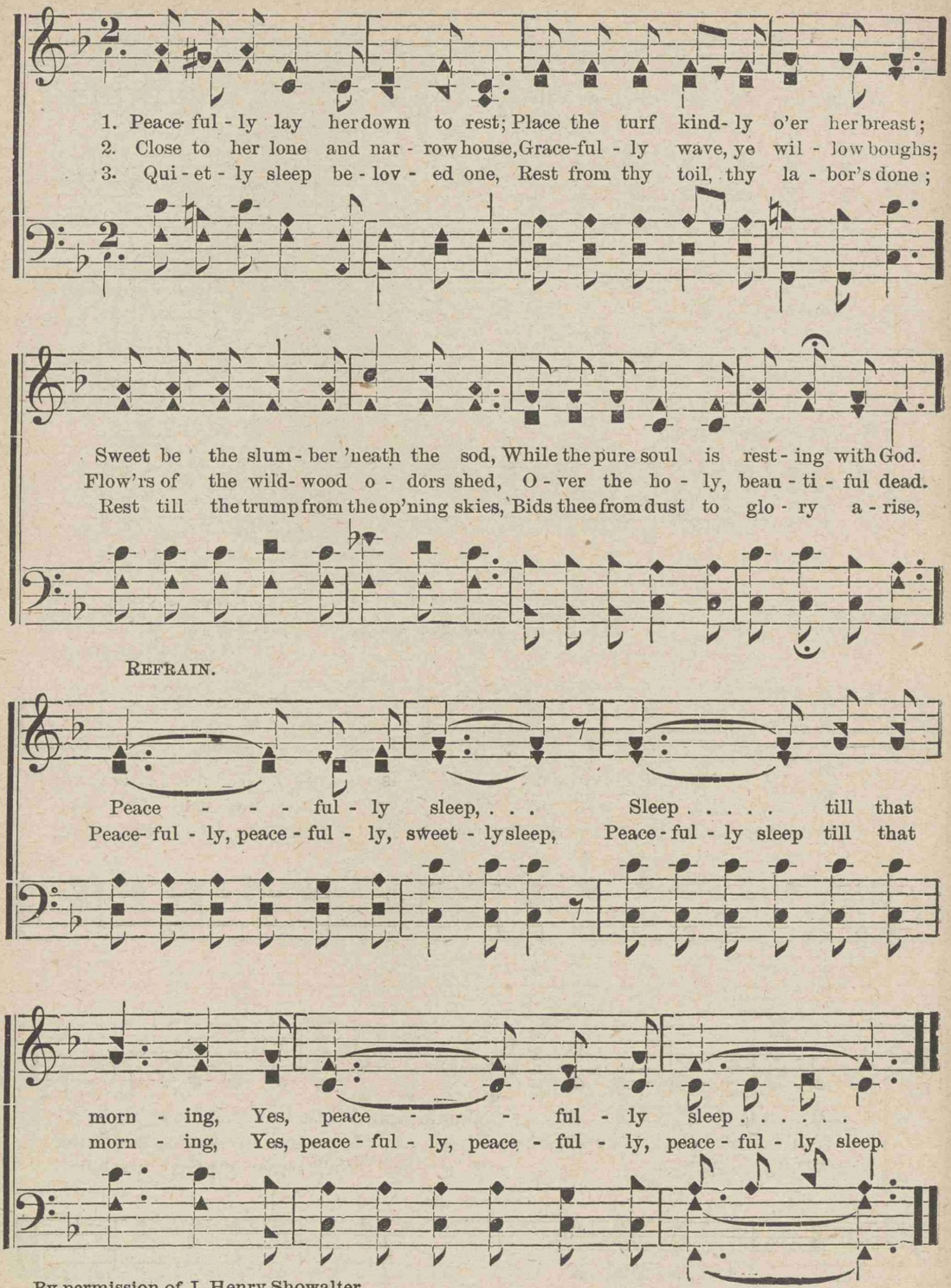
No. 223. HOME. S. M.

M. L. MONTAGUE.



No. 224. SLEEP TILL THAT MORNING.

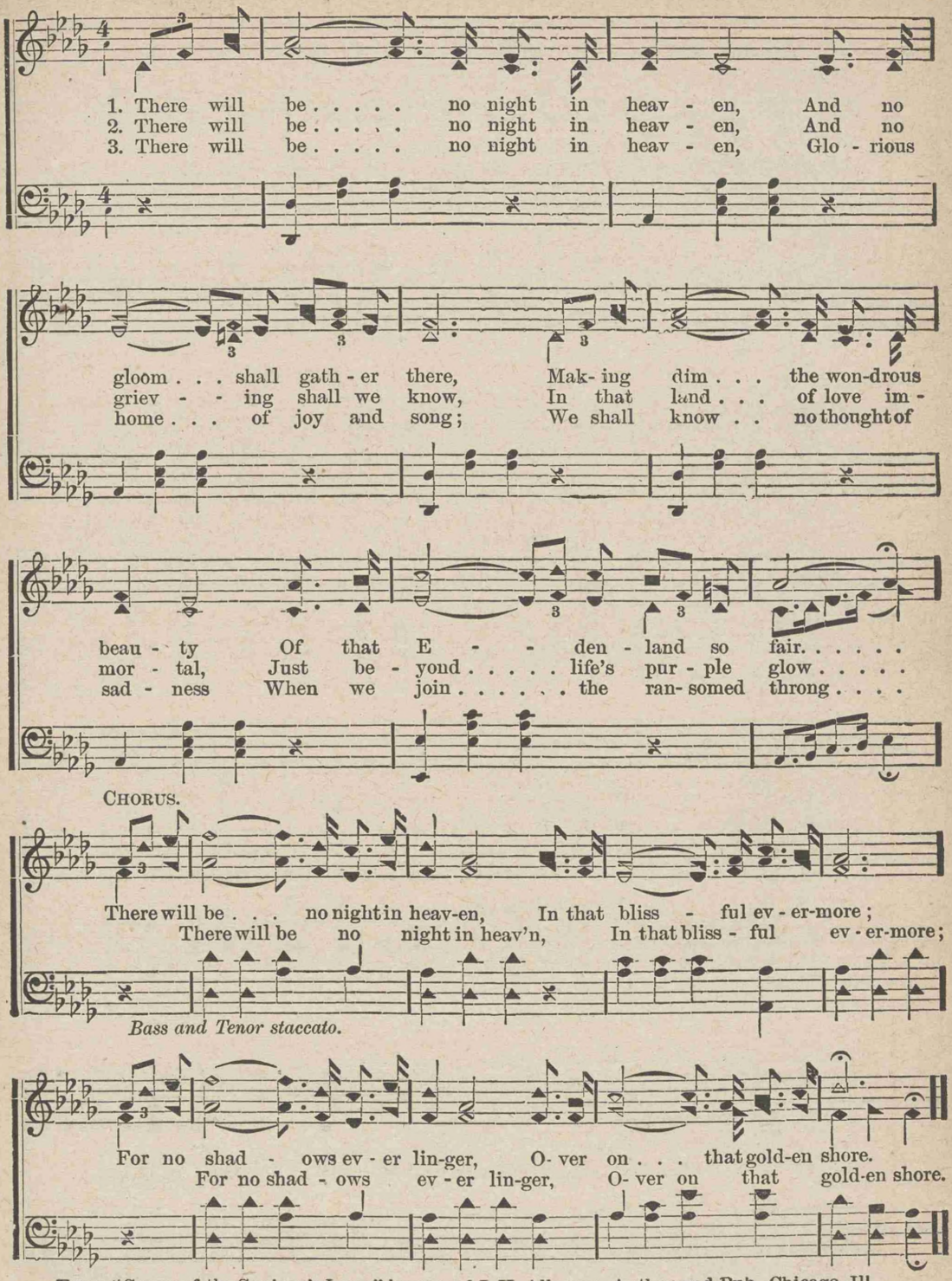
B. F. SHOWALTER.



By permission of J. Henry Showalter.

No. 225. NO NIGHT IN HEAVEN.

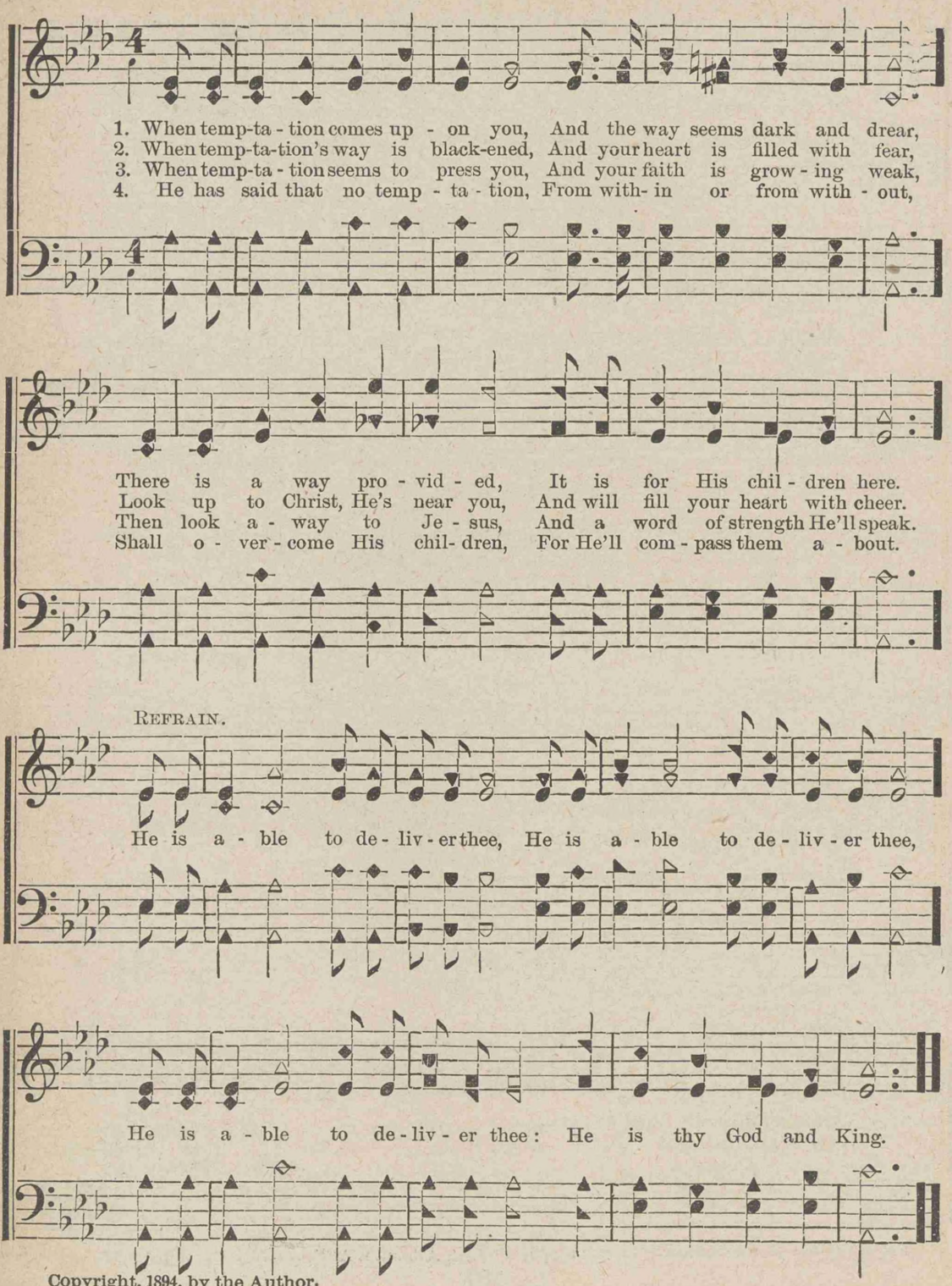
VIOLET E. KING. J. H. ALLEMAN.



From "Songs of the Saviour's Love," by per. of J. H. Alleman, Author and Pub., Chicago, Ill.

No. 226. ABLE TO DELIVER THEE.

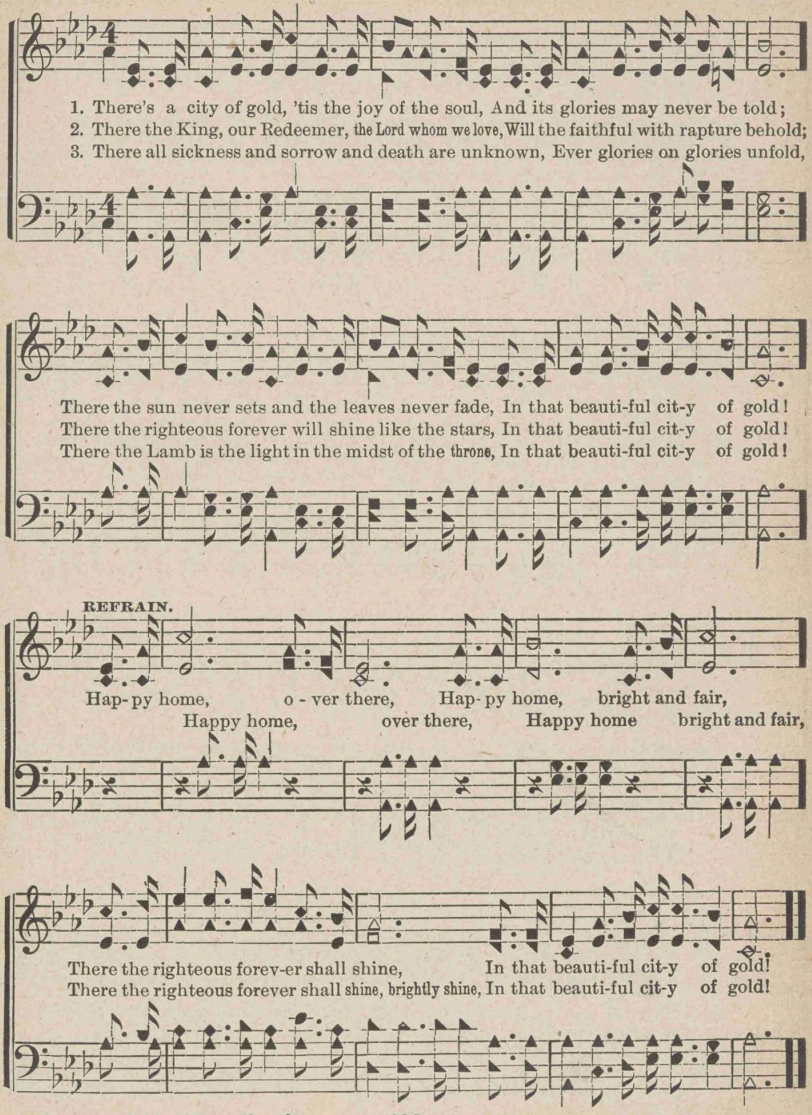
Words and Music by Rev. J. H. WEBER



Copyright, 1894, by the Author.

No. 227. THE CITY OF GOLD. 12s & 9s.

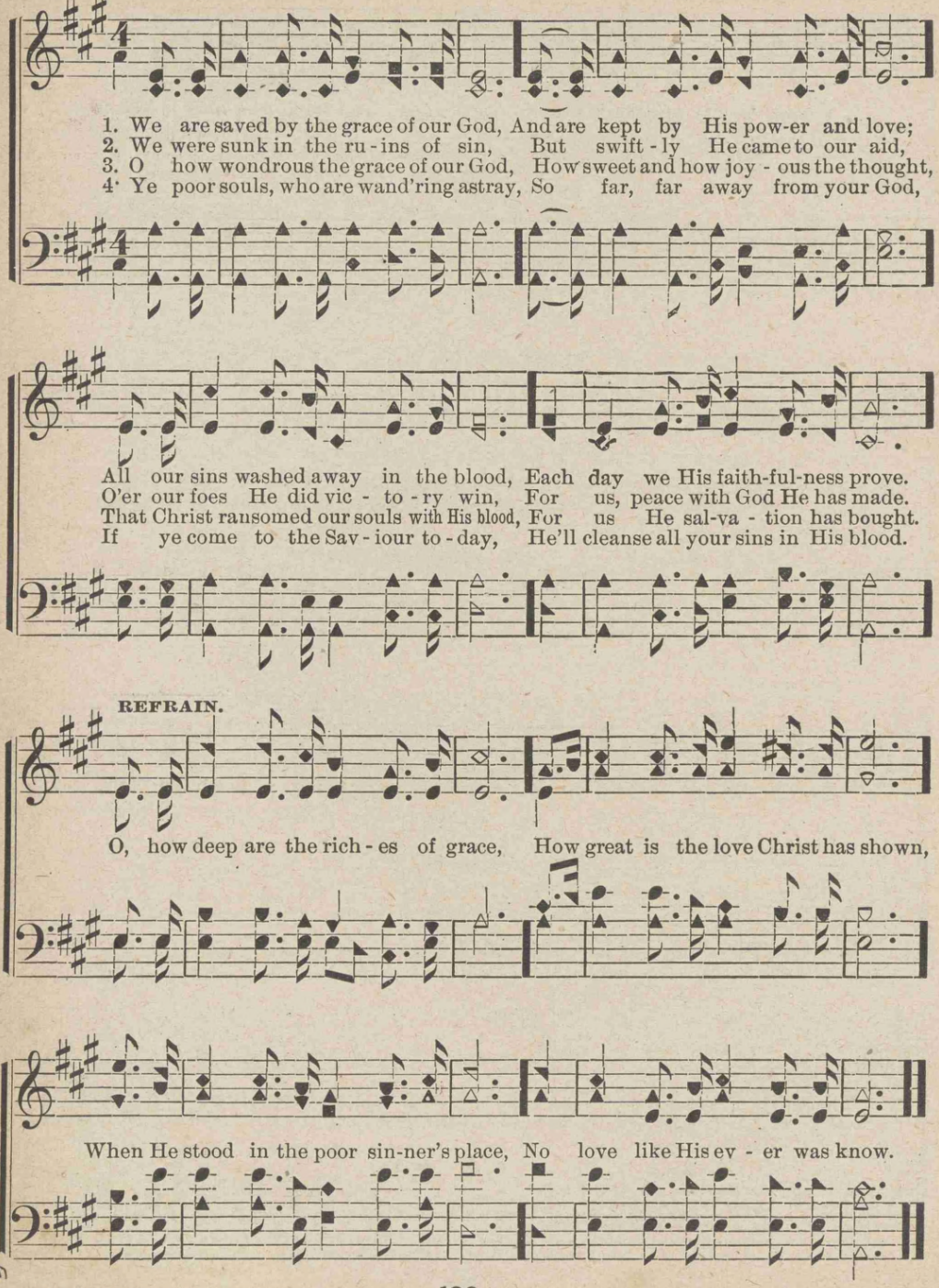
ANON. T. B. YATES.



Copyright, 1899, by J. Henry Showalter.

No. 228. THE RICHES OF GRACE. 9s & 8s.

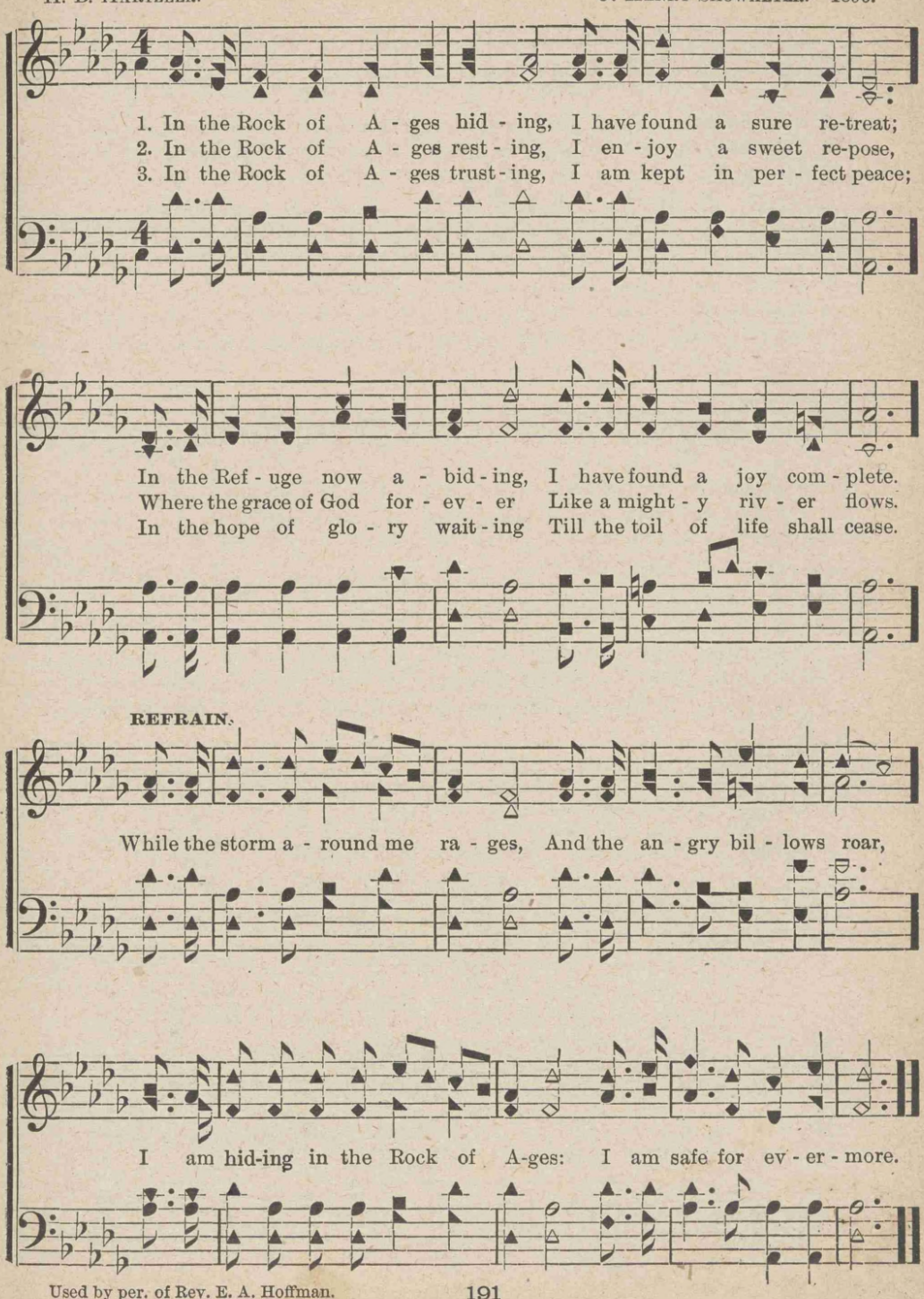
Mrs. W. J. KENNEDY. J. HENRY SHOWALTER.



Copyright, 1899, by J. Henry Showalter.

No. 229. HIDING IN THE ROCK. 8s & 7s.

H. B. HARTZLER. J. HENRY SHOWALTER. 1890.

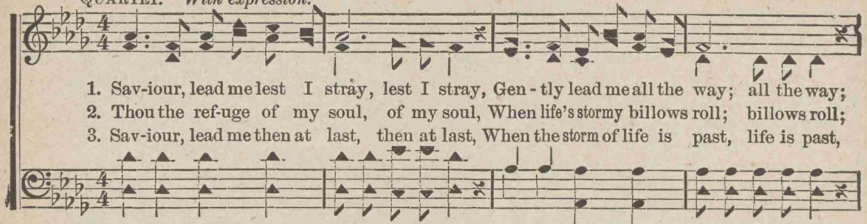


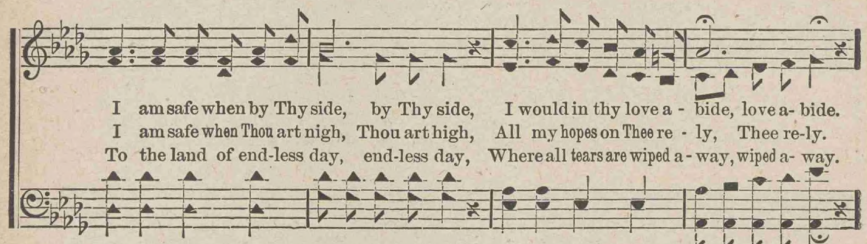
Used by per. of Rev. E. A. Hoffman.

No. 230. LEAD ME, SAVIOUR.

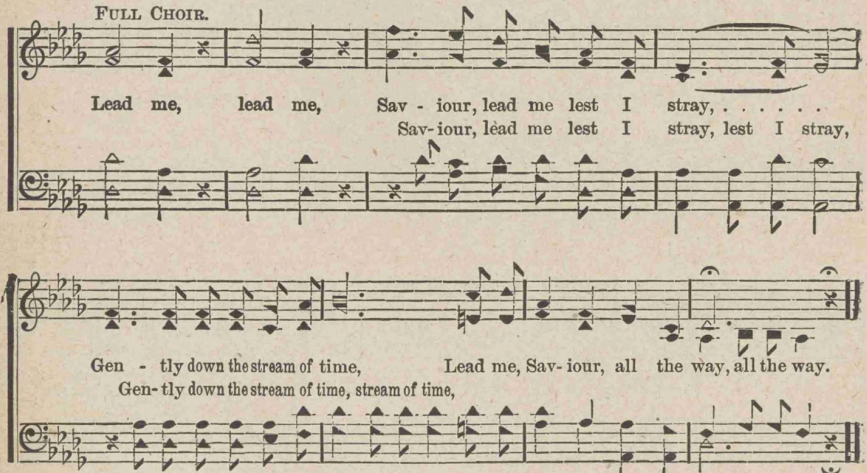
F. M. DAVIS. Arranged from F. M. DAVIS, by A. J. S.

QUARTET. *With expression.*





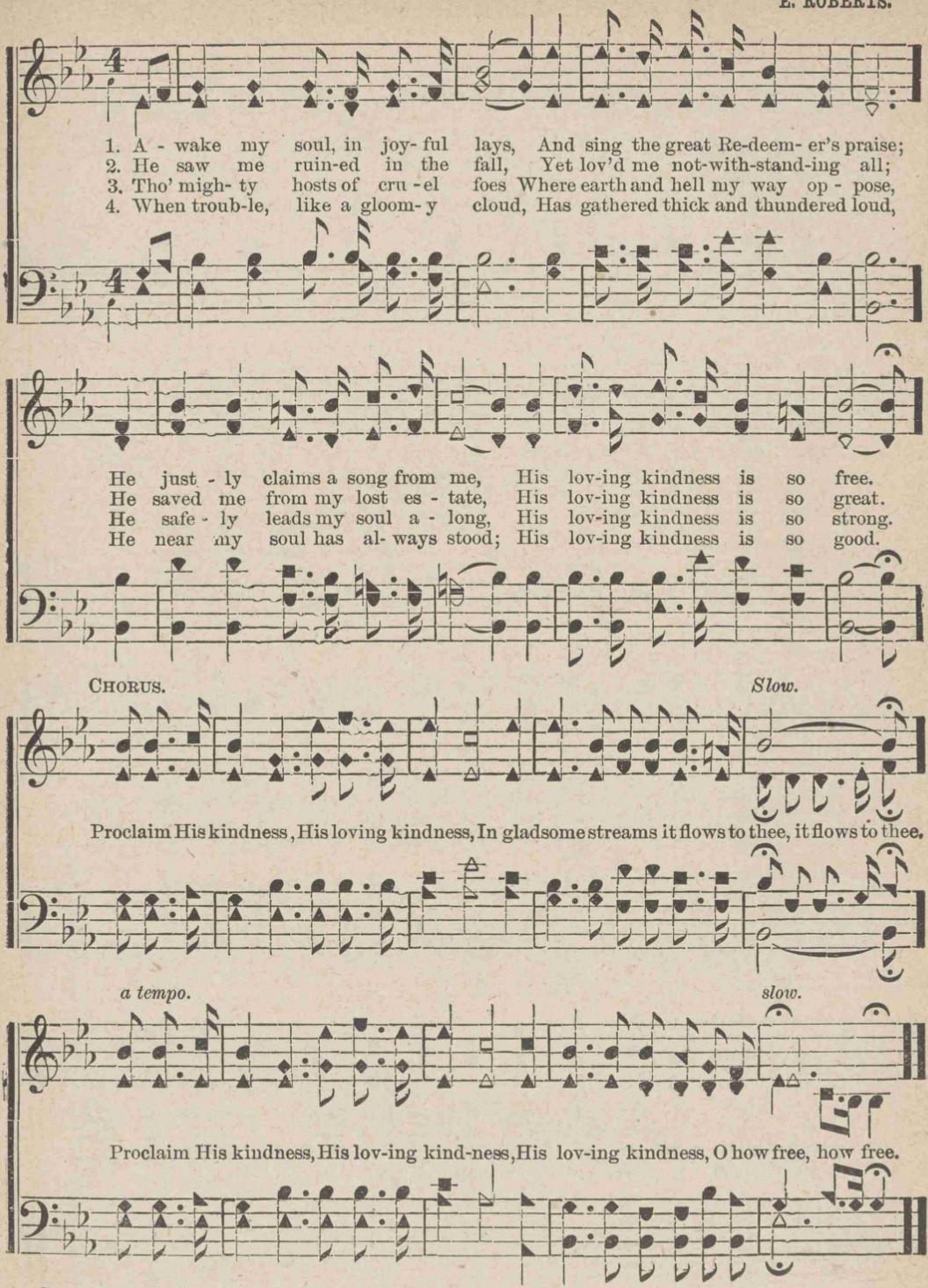
FULL CHOIR.



From "Peoples' Anthems," by per.

No. 231. JOYFUL LAYS.

E. ROBERTS.

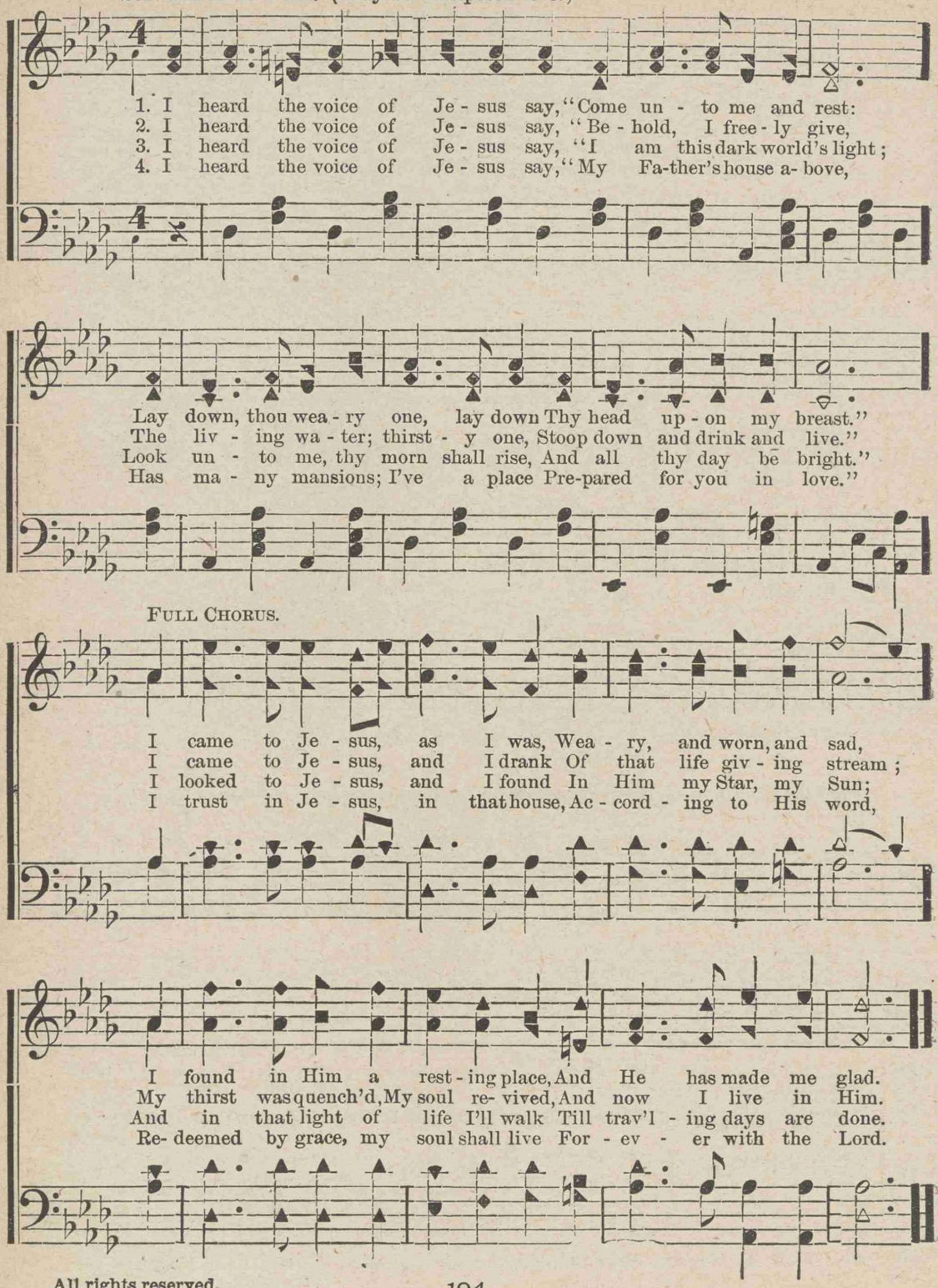


Copyright, 1890, by E. Roberts. From People's Anthems, by per.

No. 232. THE VOICE OF JESUS.

HORATIUS BONAR, 1857. J. HENRY SHOWALTER

SOP. and ALTO DUET. (May be transposed to C.)

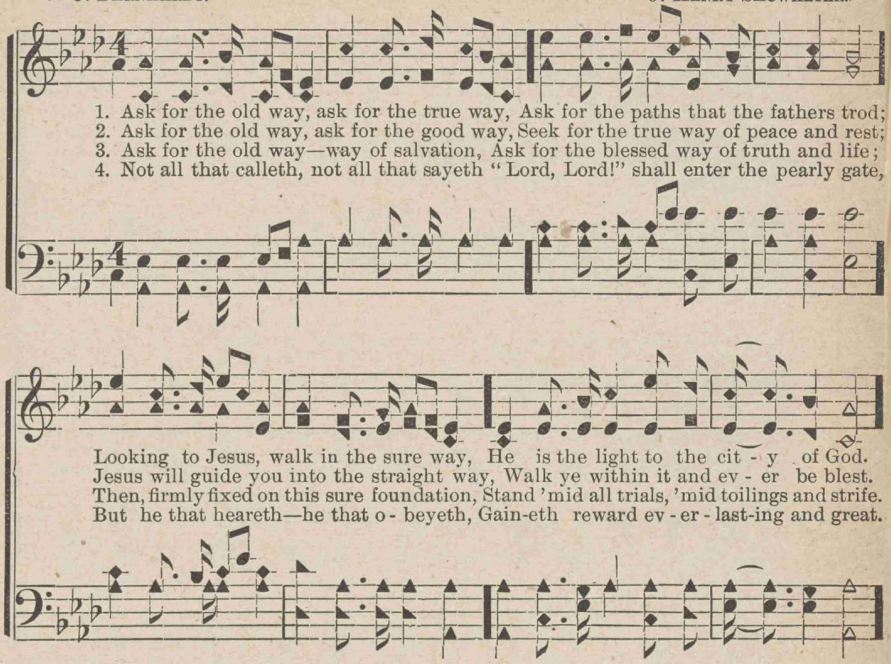


All rights reserved.

No. 233. ASK FOR THE OLD PATHS. 10s & 9s.

"Ask for the old paths, where is the good way, and walk therein, and ye shall find rest for your souls."—JER. 6: 16.

J. O. BARNHARDT. J. HENRY SHOWALTER.

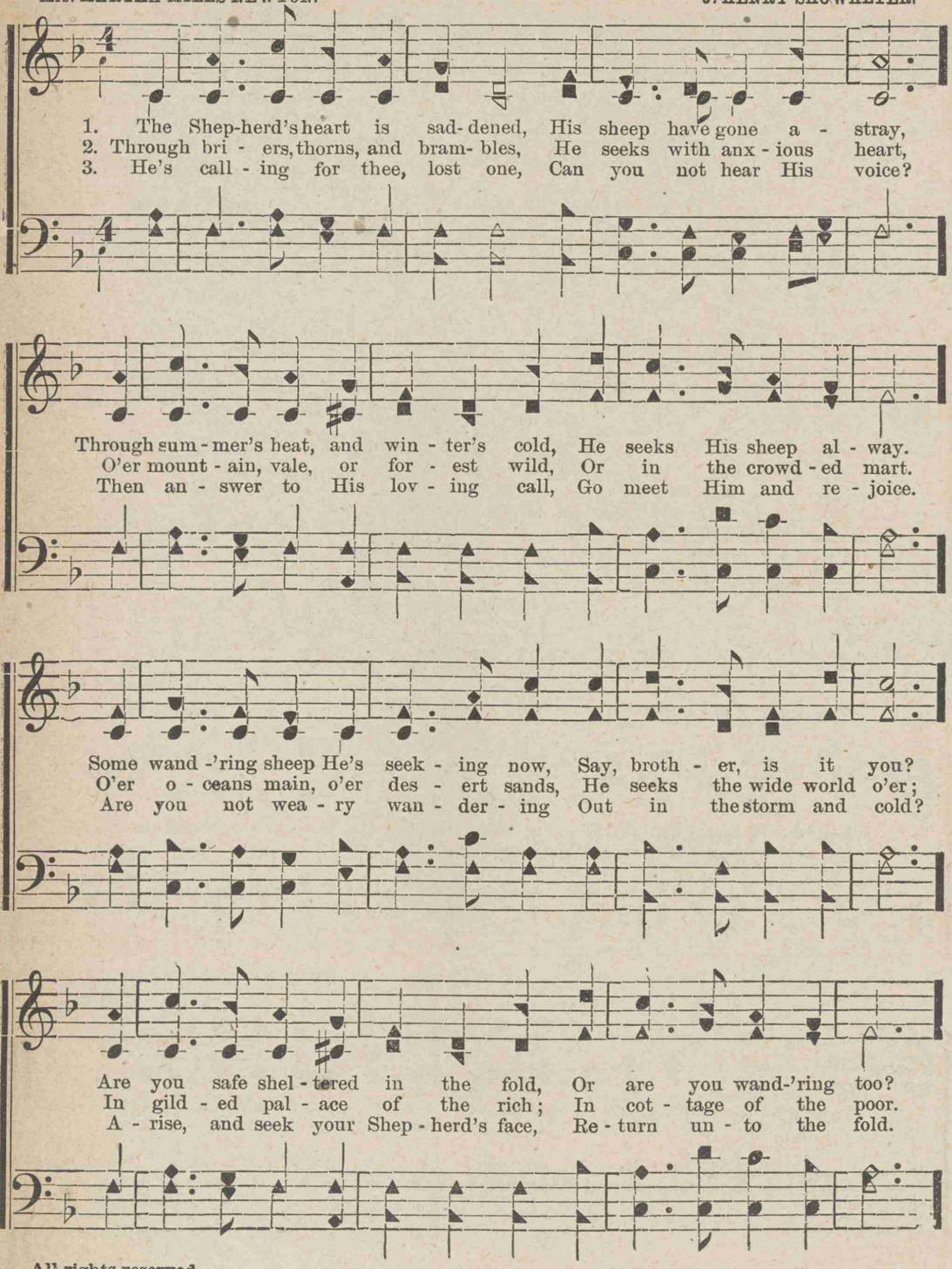


Copyright, 1899, by J. Henry Showalter.

No. 234. HE SEEKS HIS WANDERING SHEEP TO-DAY.

(May be used as a Solo and Chorus.)

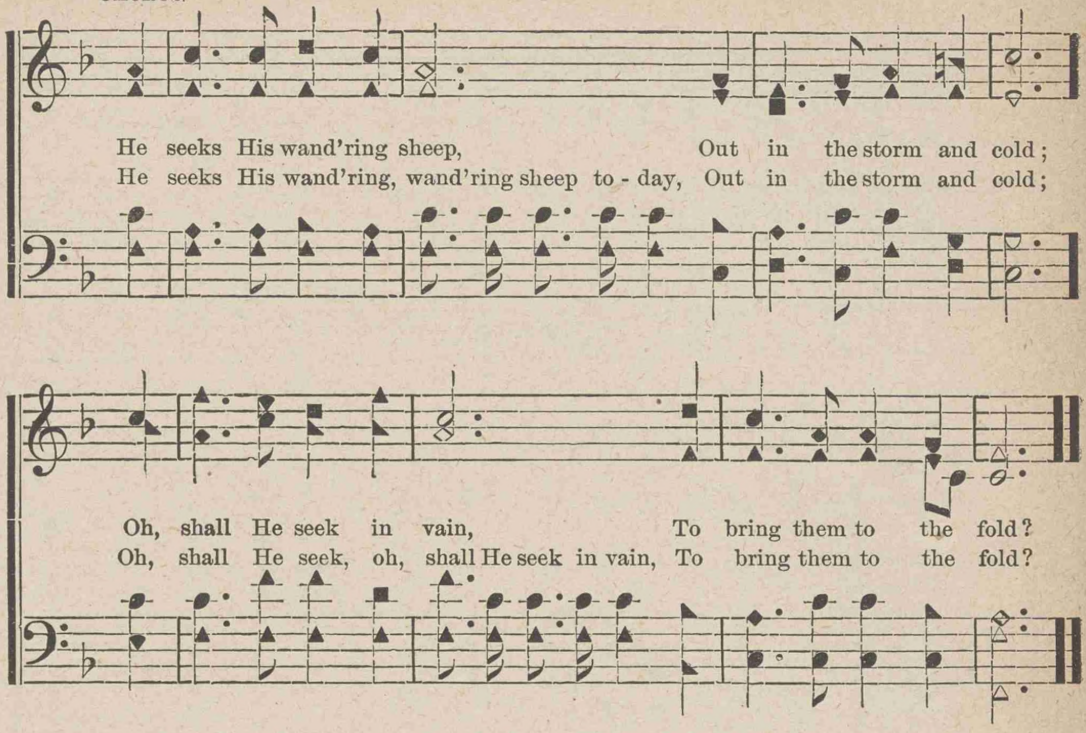
Mrs. MARTHA MILLS NEWTON. J. HENRY SHOWALTER.



All rights reserved.

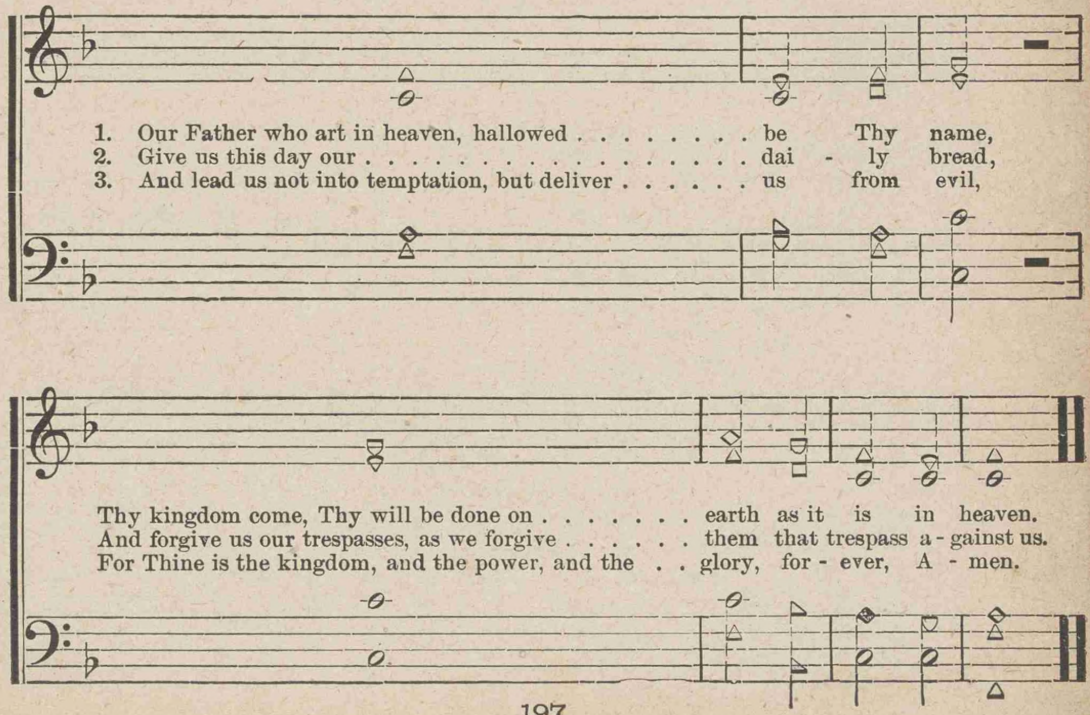
HE SEEKS HIS WANDERING SHEEP TO-DAY.—Concluded.

CHORUS.



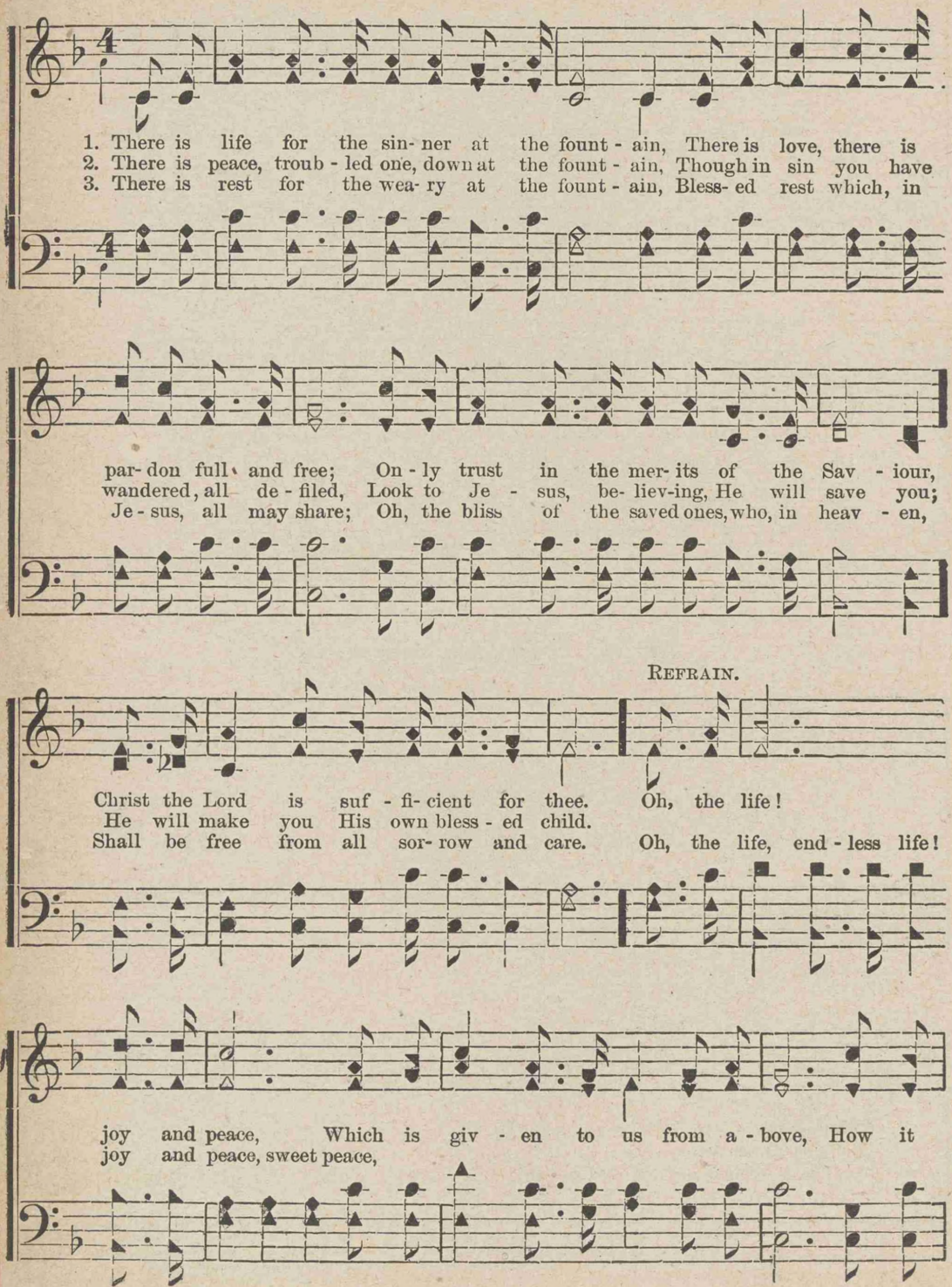
No. 235. THE LORD'S PRAYER.

H. R. PALMER.



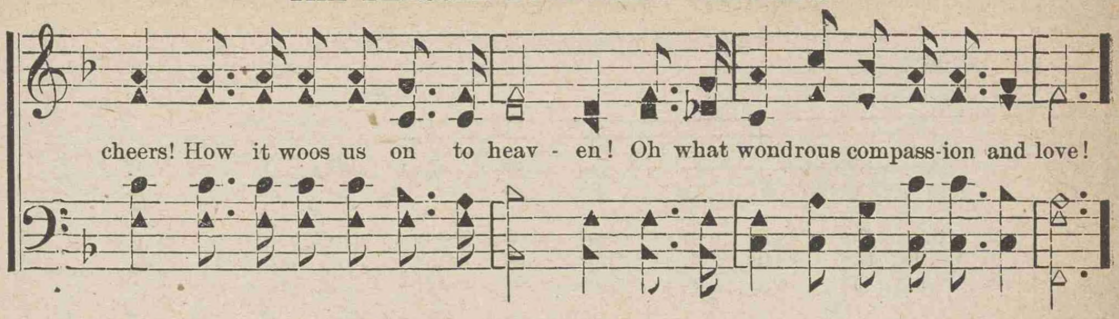
No. 236. THE BLESSED FOUNTAIN.

J. H. S. J. HENRY SHOWALTER.



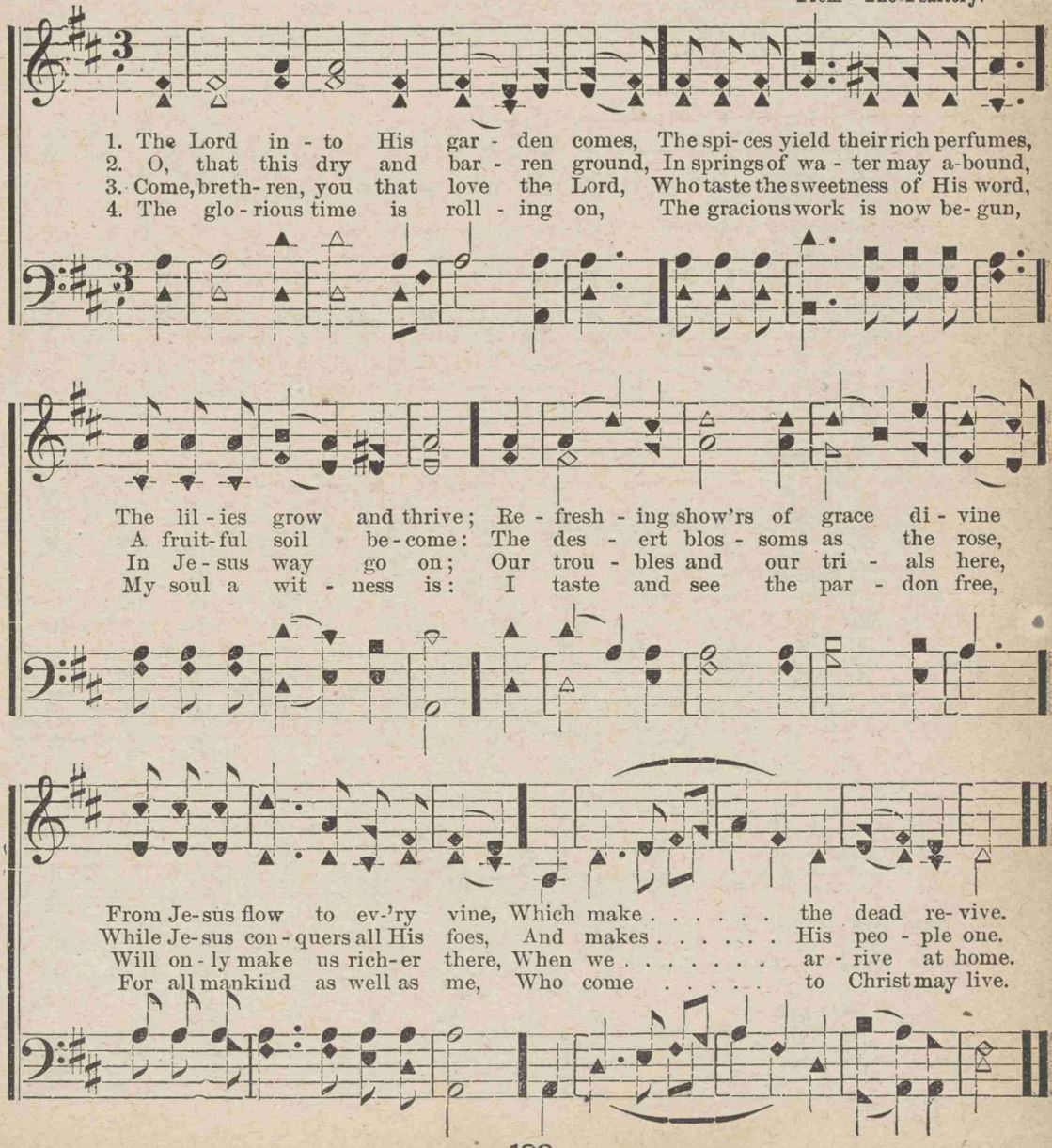
All rights reserved.

THE BLESSED FOUNTAIN. Concluded.



No. 237. AURELIOUS C. P. M.

From "The Psaltery."



No. 238. THE BELLS OF TIME.

Words used by permission of W. T. Giffe.*

R. A. EVILSIZER. **L. M. EVILSIZER, by per.**

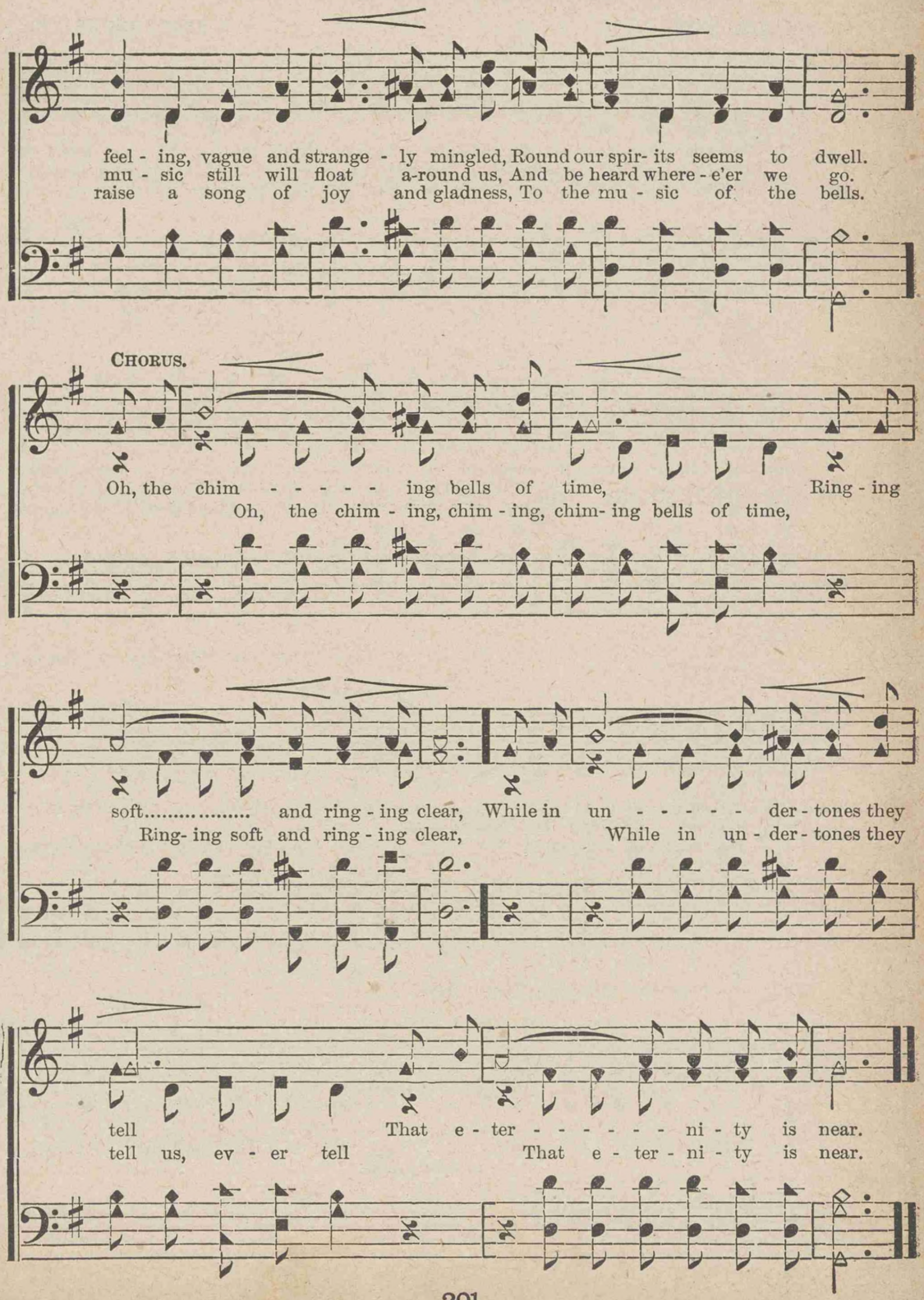
Ben marcato.

1. Oh, the bells of time are chim - ing, chim-ing, Like a song that's sweet and low; And we hush our breath to stop and lis - ten
2. While the bells of time are chim - ing, chim-ing, We are march-ing, march-ing on; And their mys - tic tones will still be peal-ing
3. While the bells of time are chim - ing, chim-ing, Let us work with lov - ing hands; Let us strive to help some wea - ry trav-'ler,

To the sounds we yearn to know. We can hear the mys - tic mus - ic steal - ing Like some mag - ic fair - y spell; And a
Af - ter we are dead and gone. We may strive to lose their con - stant clam - or While we jour - ney to and fro, But the
Faint - ing on life's burn - ing sands. Let us speak kind words where hearts are sad-dened, Hap - py words where laugh - ter swells, While we

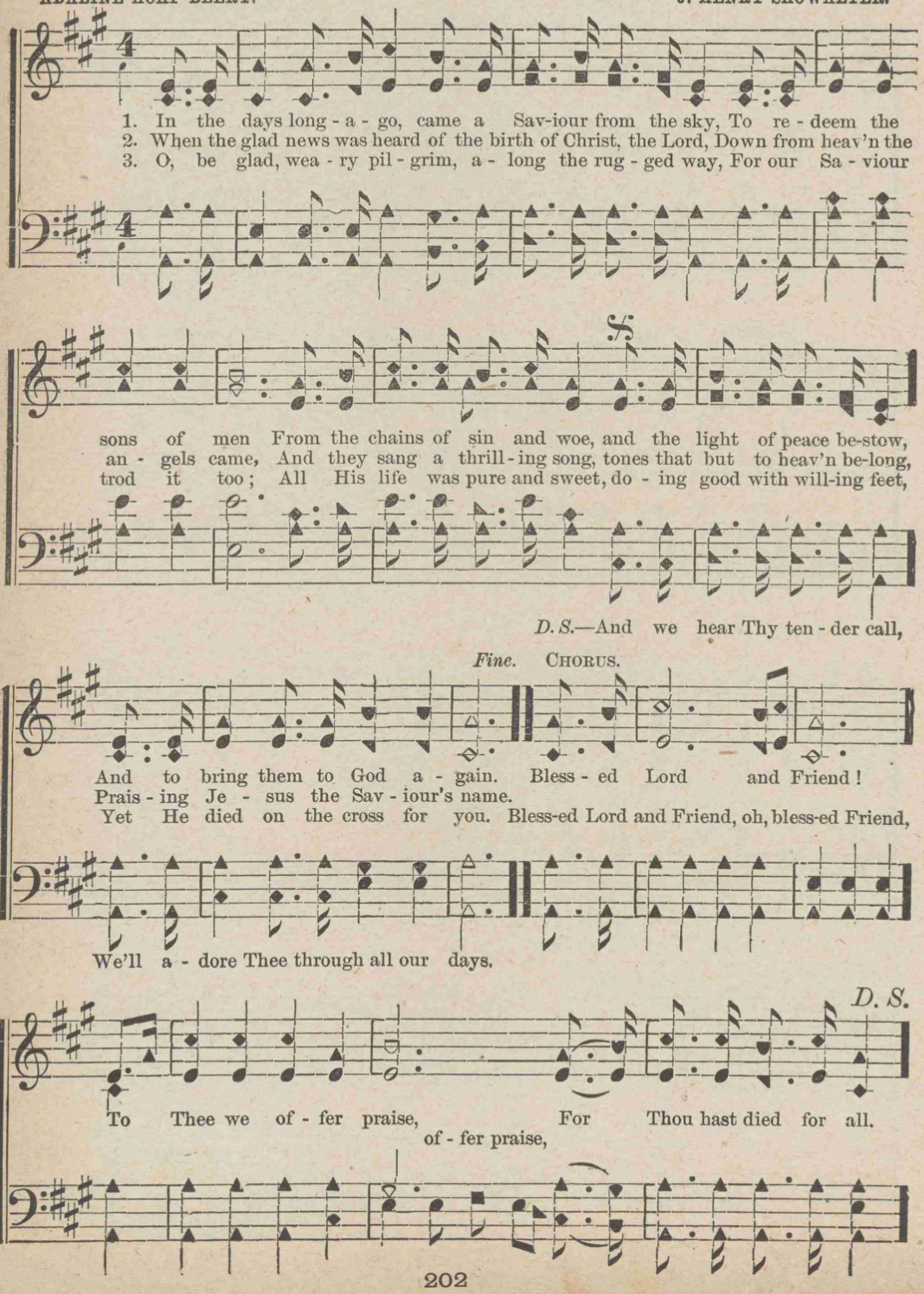
* From "The Silver Star."

THE BELLS OF TIME. Concluded.



No. 239. PRAISE FOR THE SAVIOUR.

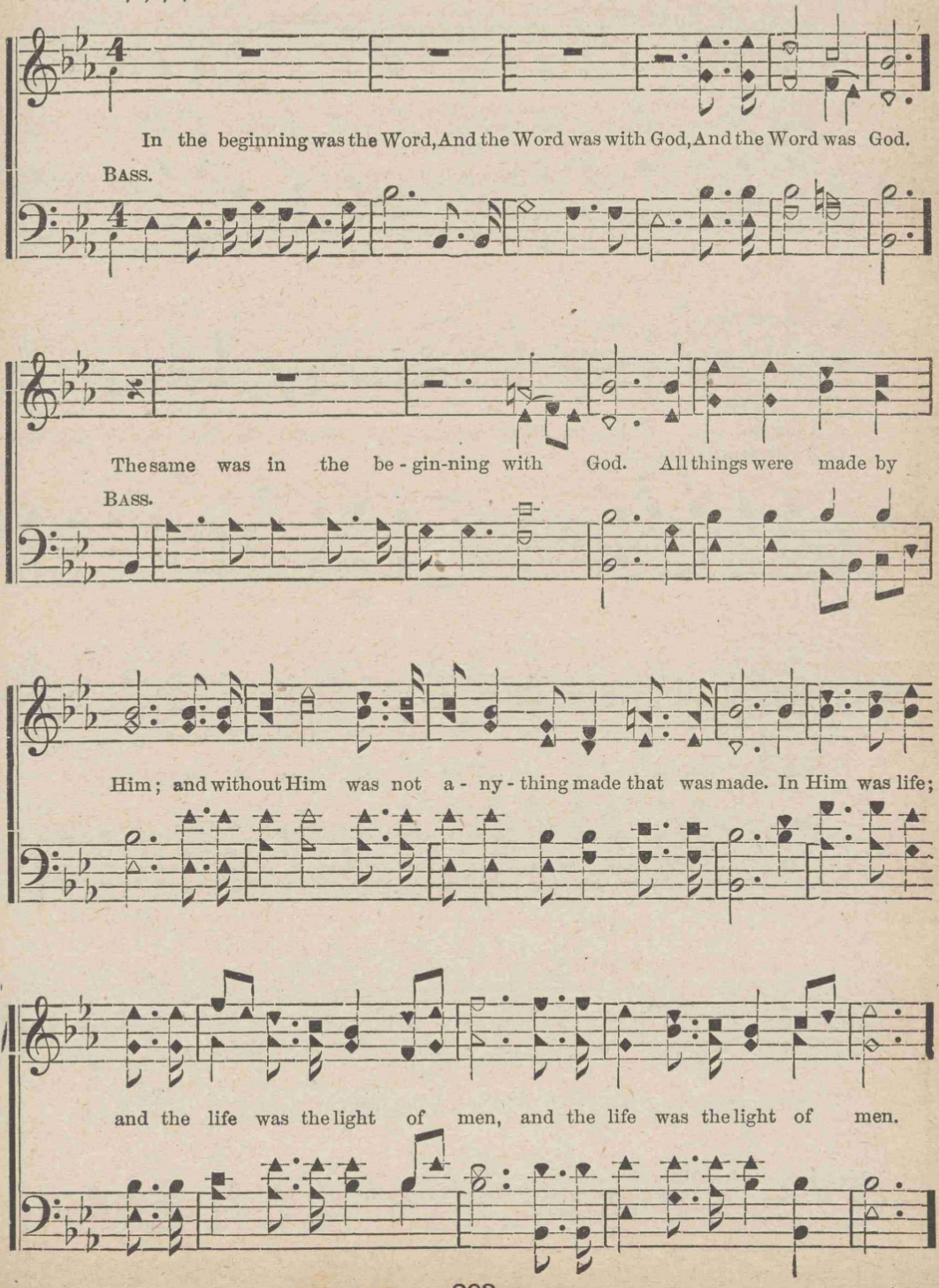
ADALINE HOHF BEERY. J. HENRY SHOWALTER.



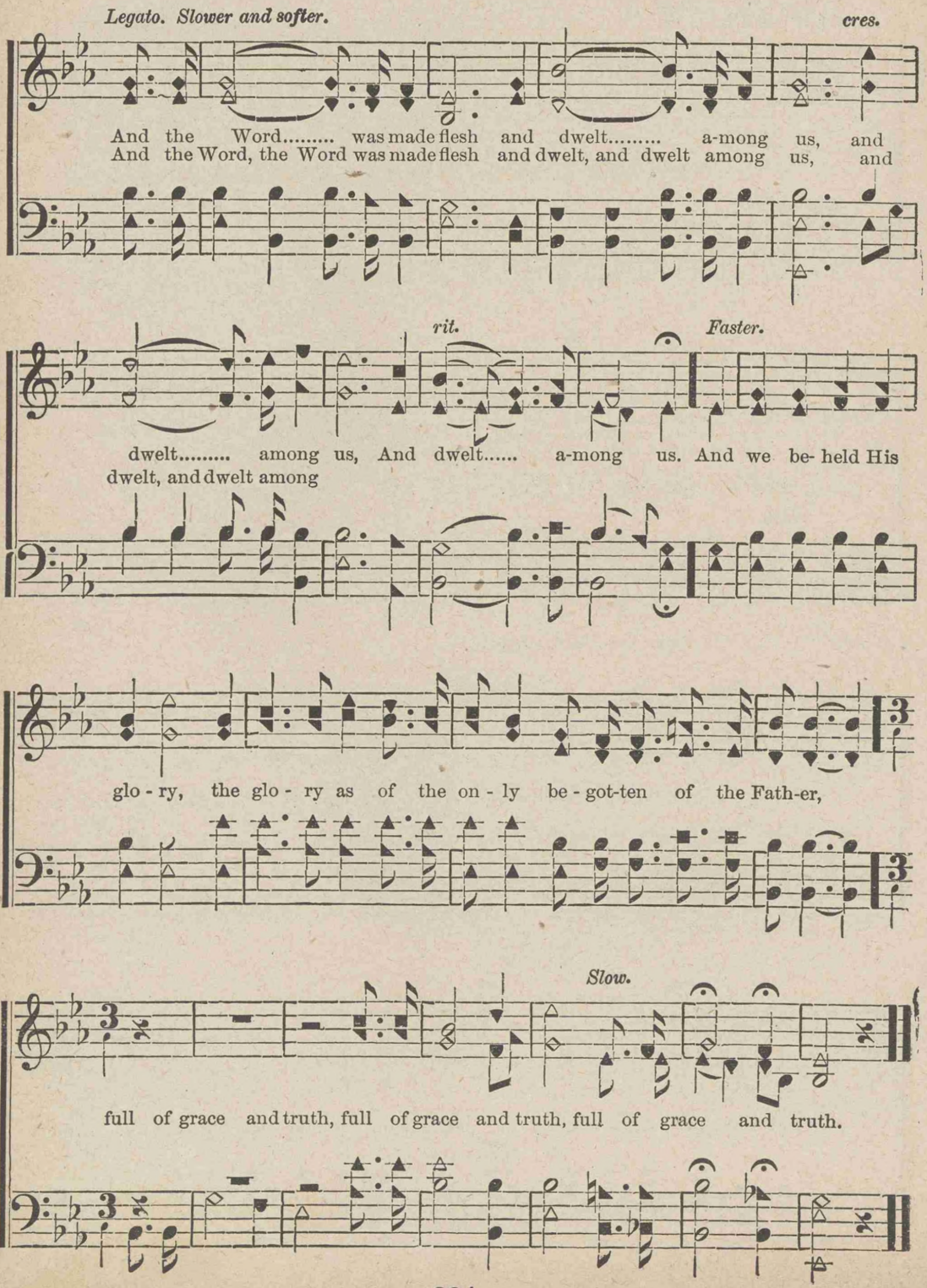
No. 240. IN THE BEGINNING.

John 1: 1, 2, 3, 4, and 14.

J. HENRY SHOWALTER.

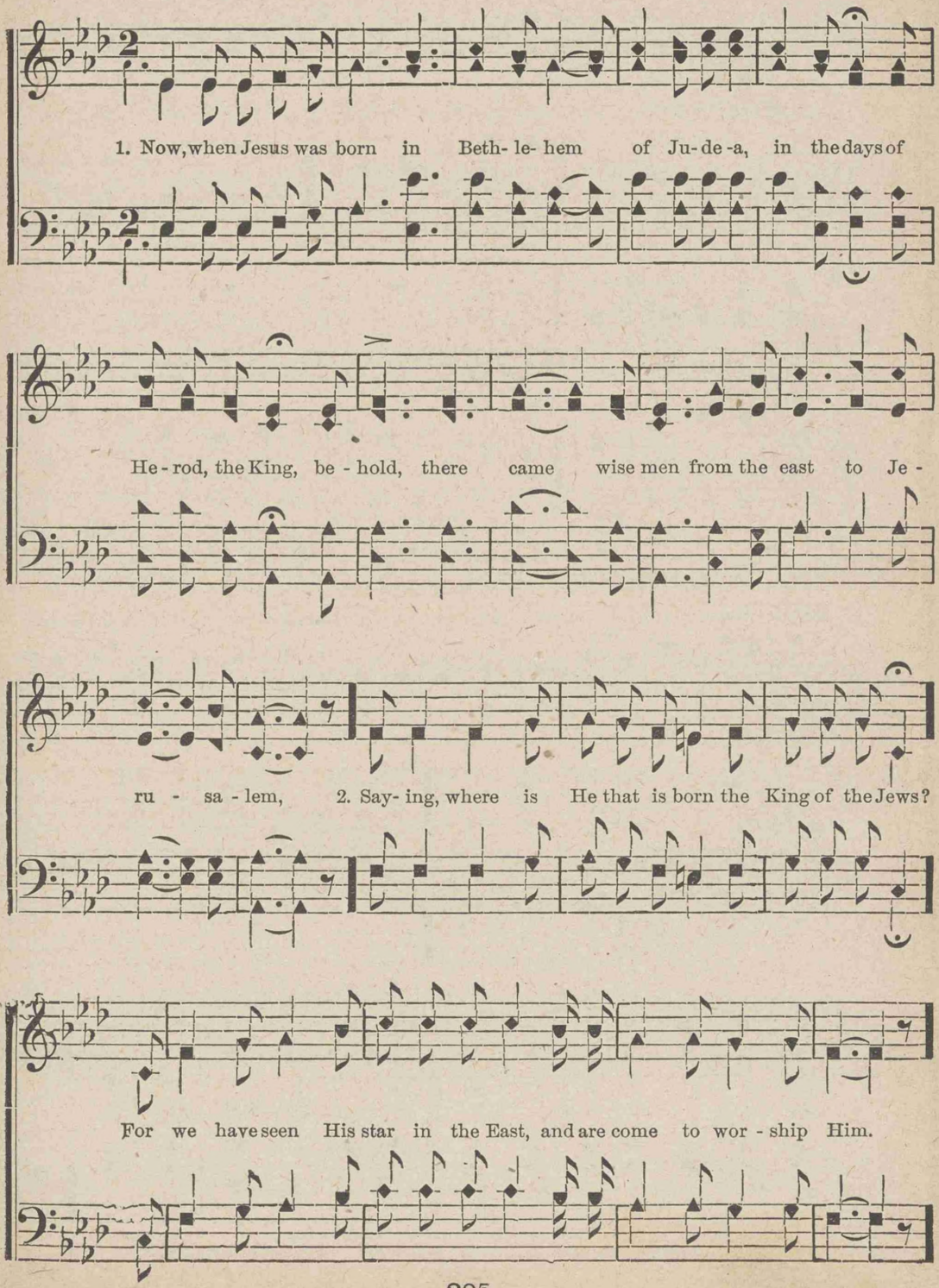


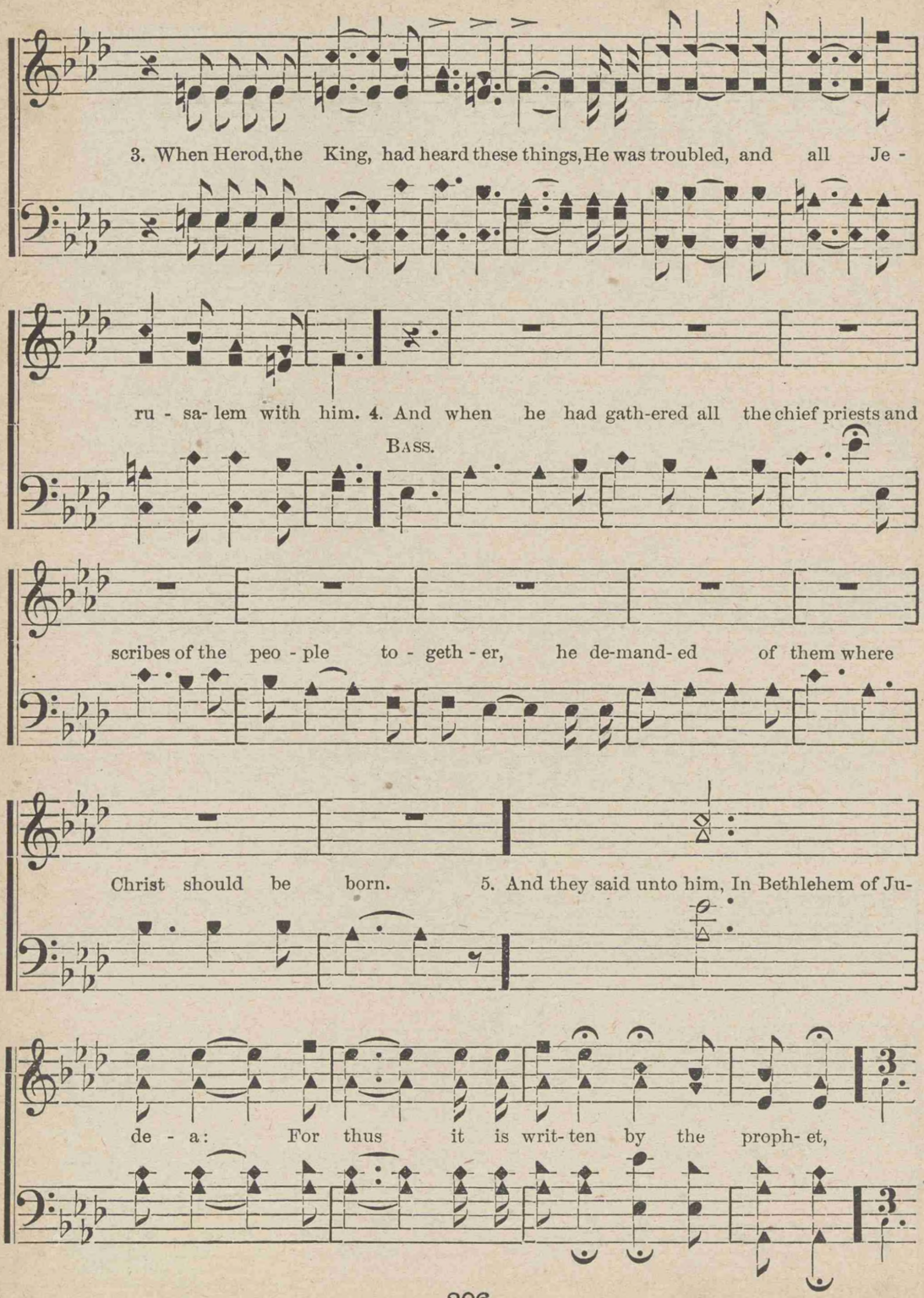
IN THE BEGINNING. Concluded.

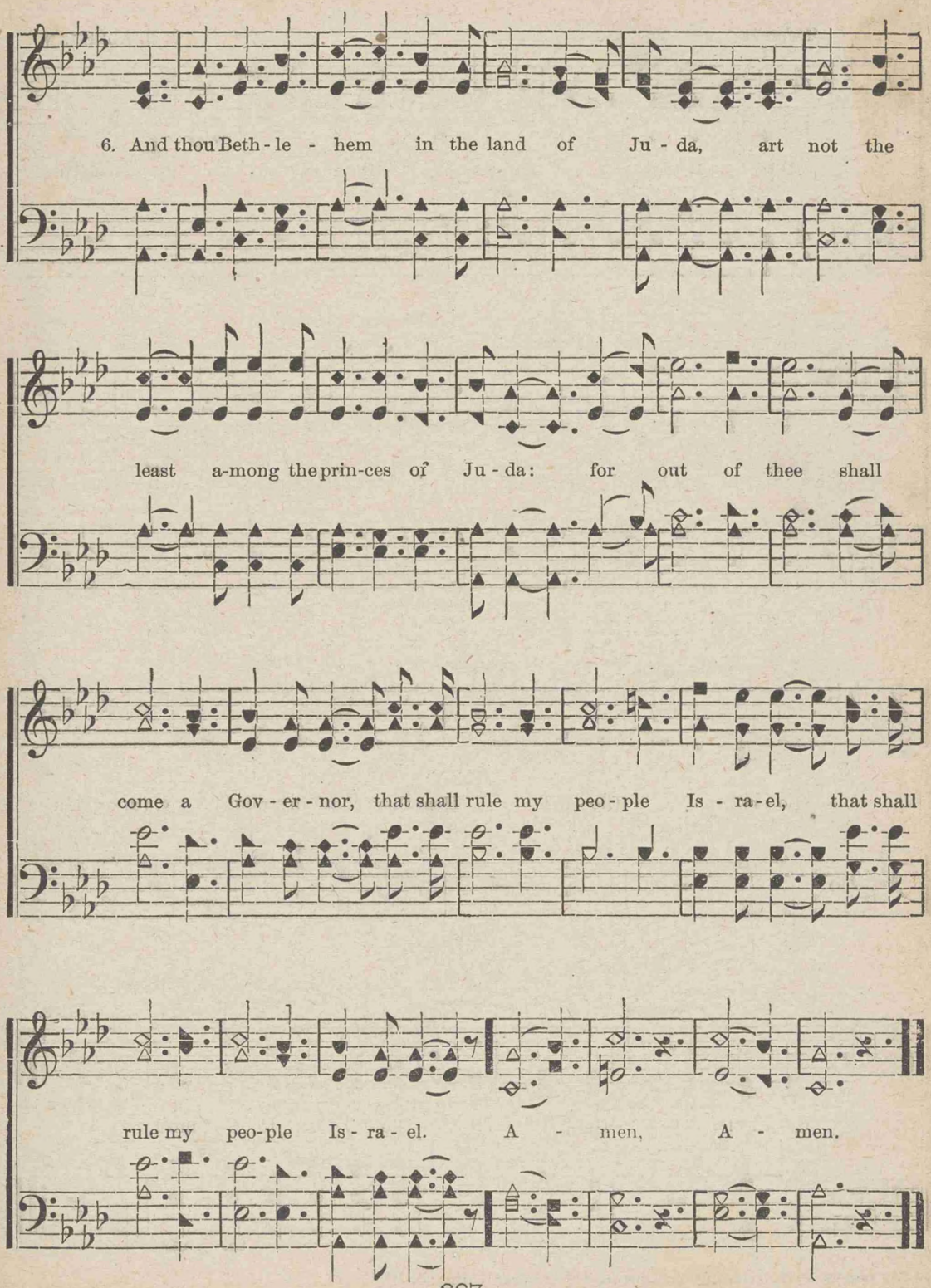


No. 241. NOW, WHEN JESUS WAS BORN.

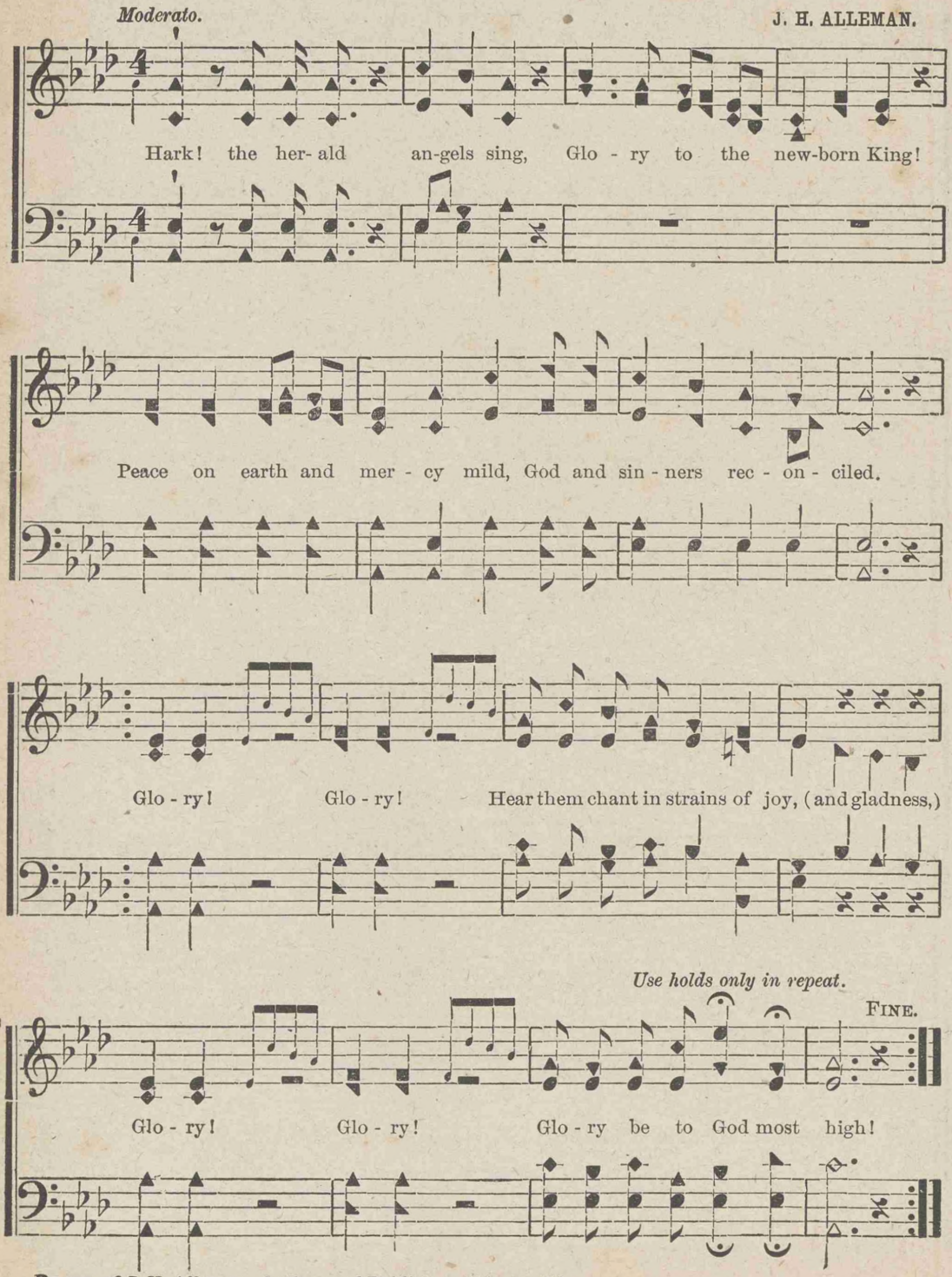
Matthew 2: 1-6. J. HENRY SHOWALTER.




3. When Herod, the King, had heard these things, He was troubled, and all Je -
ru - sa- lem with him. 4. And when he had gath-ered all the chief priests and
BASS.
scribes of the peo - ple to - geth - er, he de-mand- ed of them where
Christ should be born. 5. And they said unto him, In Bethlehem of Ju-
de - a: For thus it is writ- ten by the proph- et,


6. And thou Beth - le - hem in the land of Ju - da, art not the
least a-mong the prin-ces of Ju - da: for out of thee shall
come a Gov - er - nor, that shall rule my peo - ple Is - ra - el, that shall
rule my peo-ple Is - ra - el. A - men, A - men.

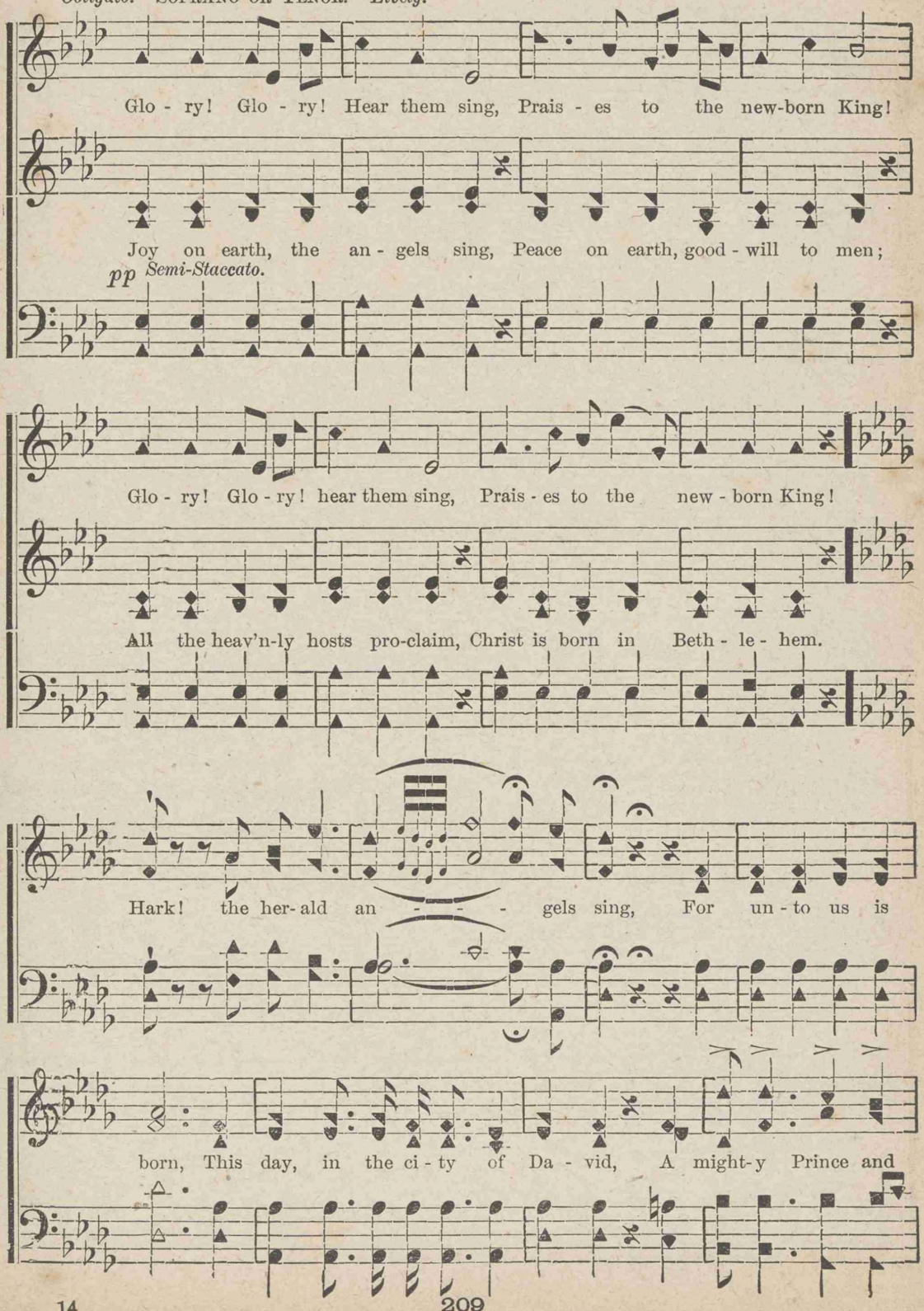
No. 242. THE HERALD ANGELS SING.

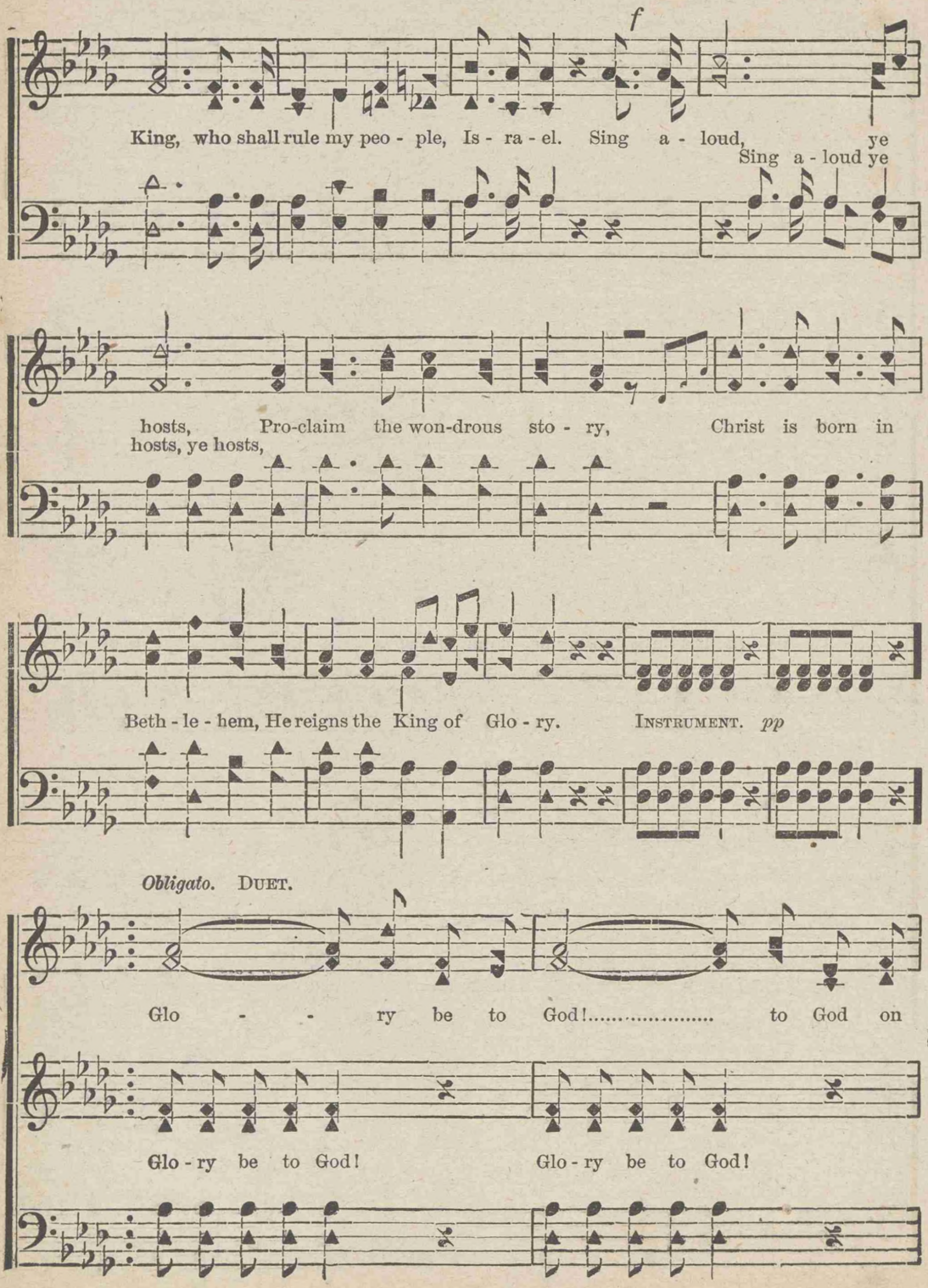


By per. of J. H. Alleman, Author and Publisher, Chicago, Ill.

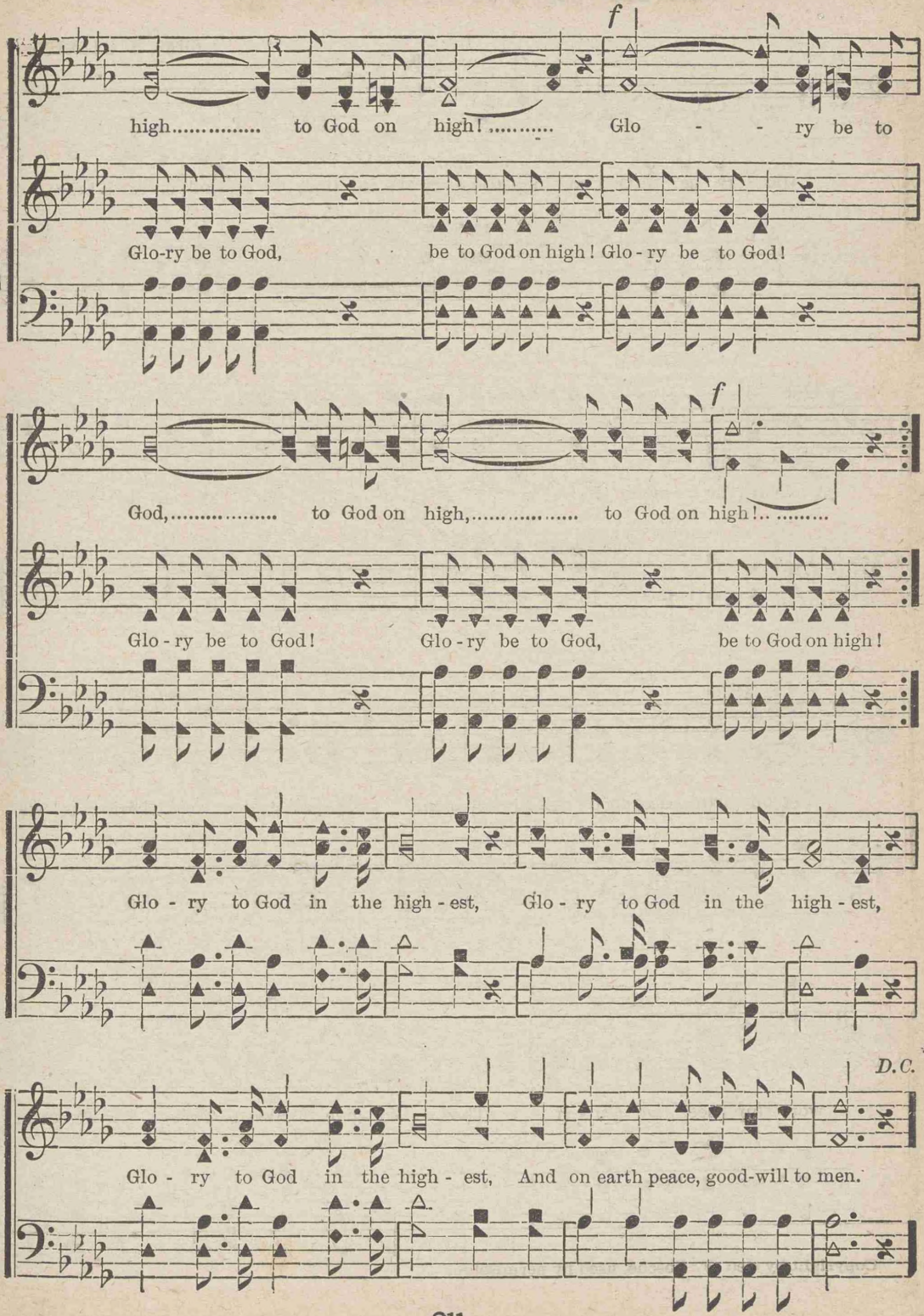
THE HERALD ANGELS SING. Continued.

Obligato. SOPRANO OR TENOR. *Lively.*



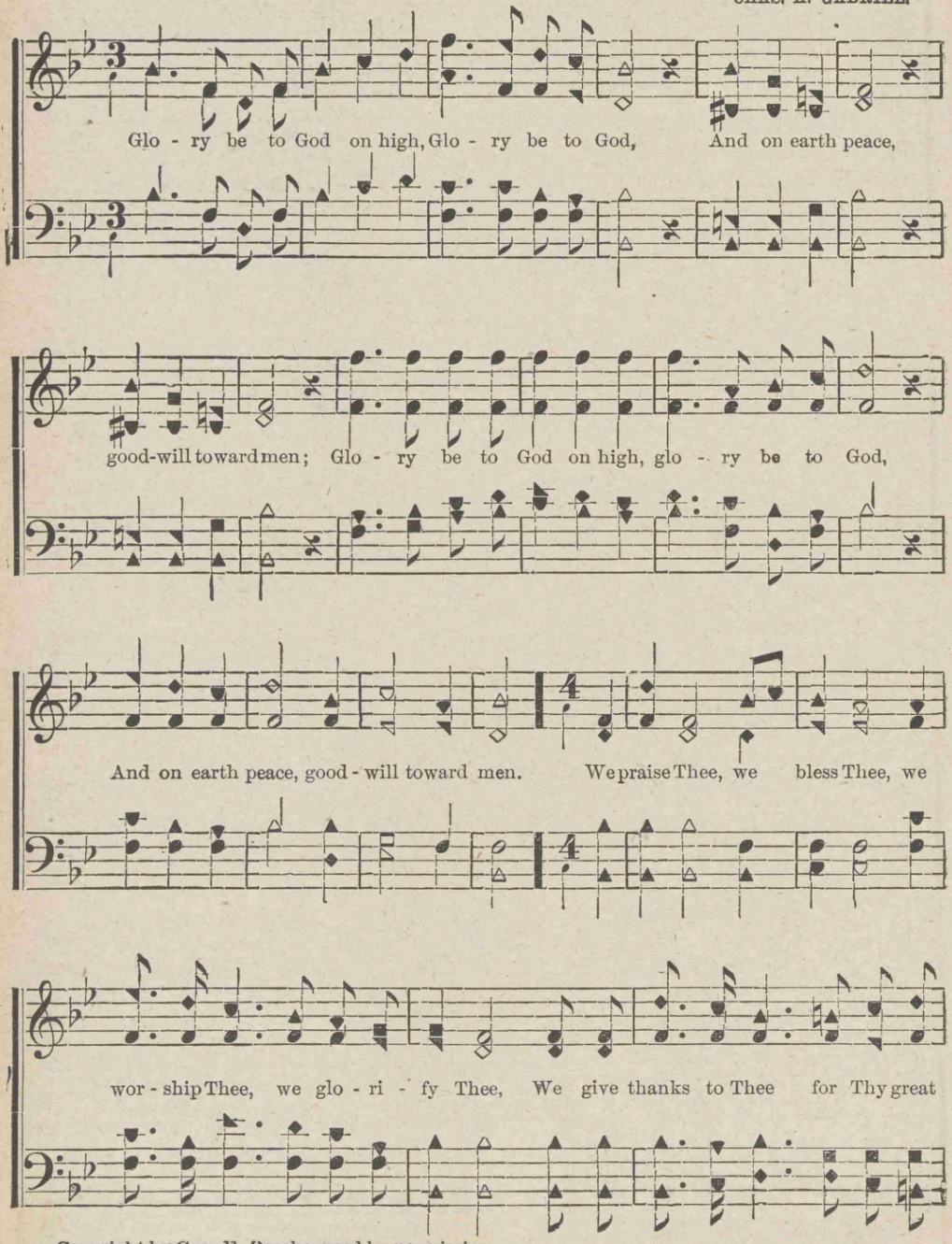

f
King, who shall rule my peo - ple, Is - ra - el. Sing a - loud, ye
Sing a - loud ye
hosts, Pro-claim the won-drous sto - ry, Christ is born in
hosts, ye hosts,
Beth - le - hem, He reigns the King of Glo - ry.
INSTRUMENT. pp
Obligato. DUET.
Glo - - ry be to God!..... to God on
Glo - ry be to God!
Glo - ry be to God!

THE HERALD ANGELS SING. Concluded.

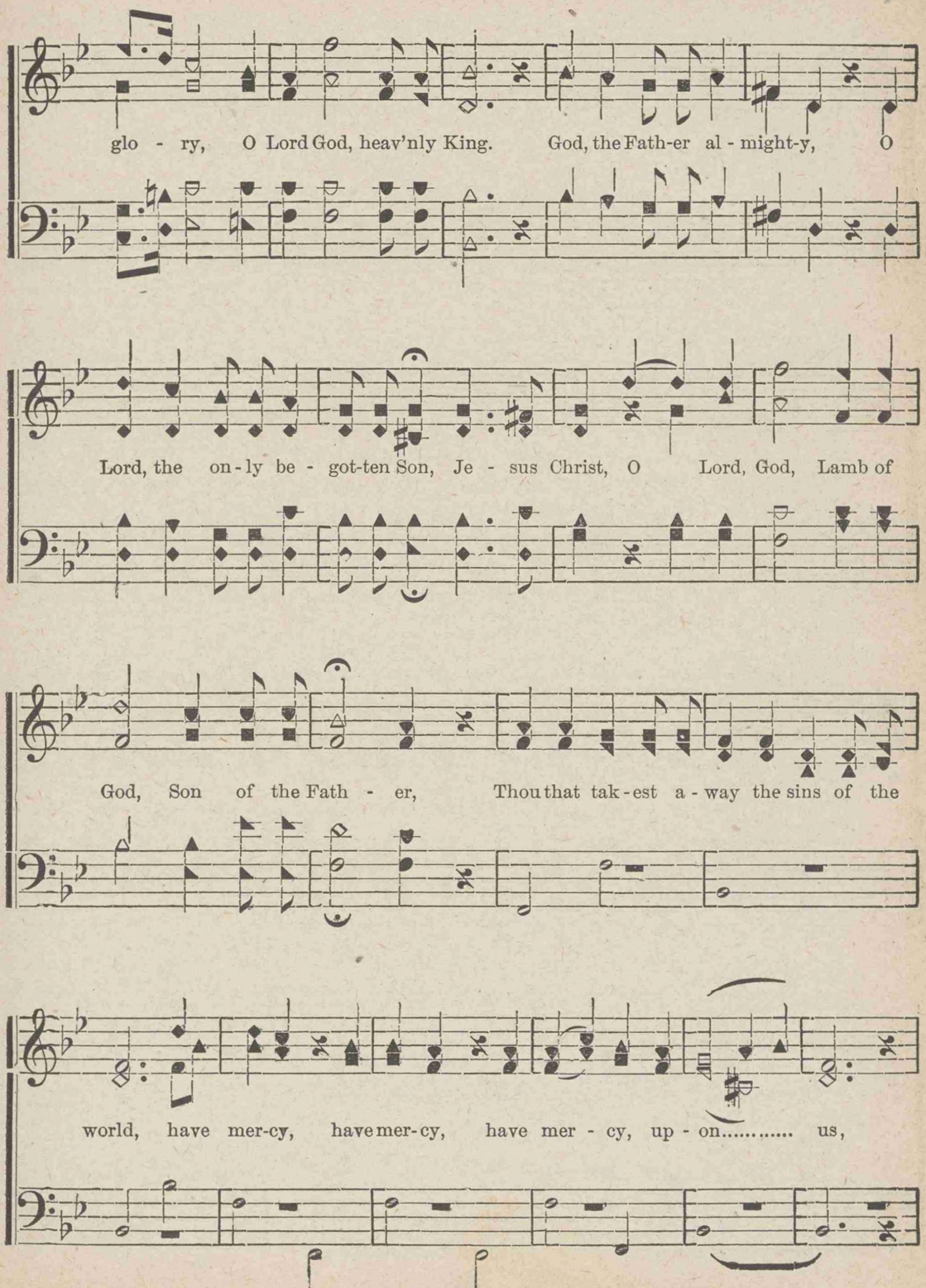


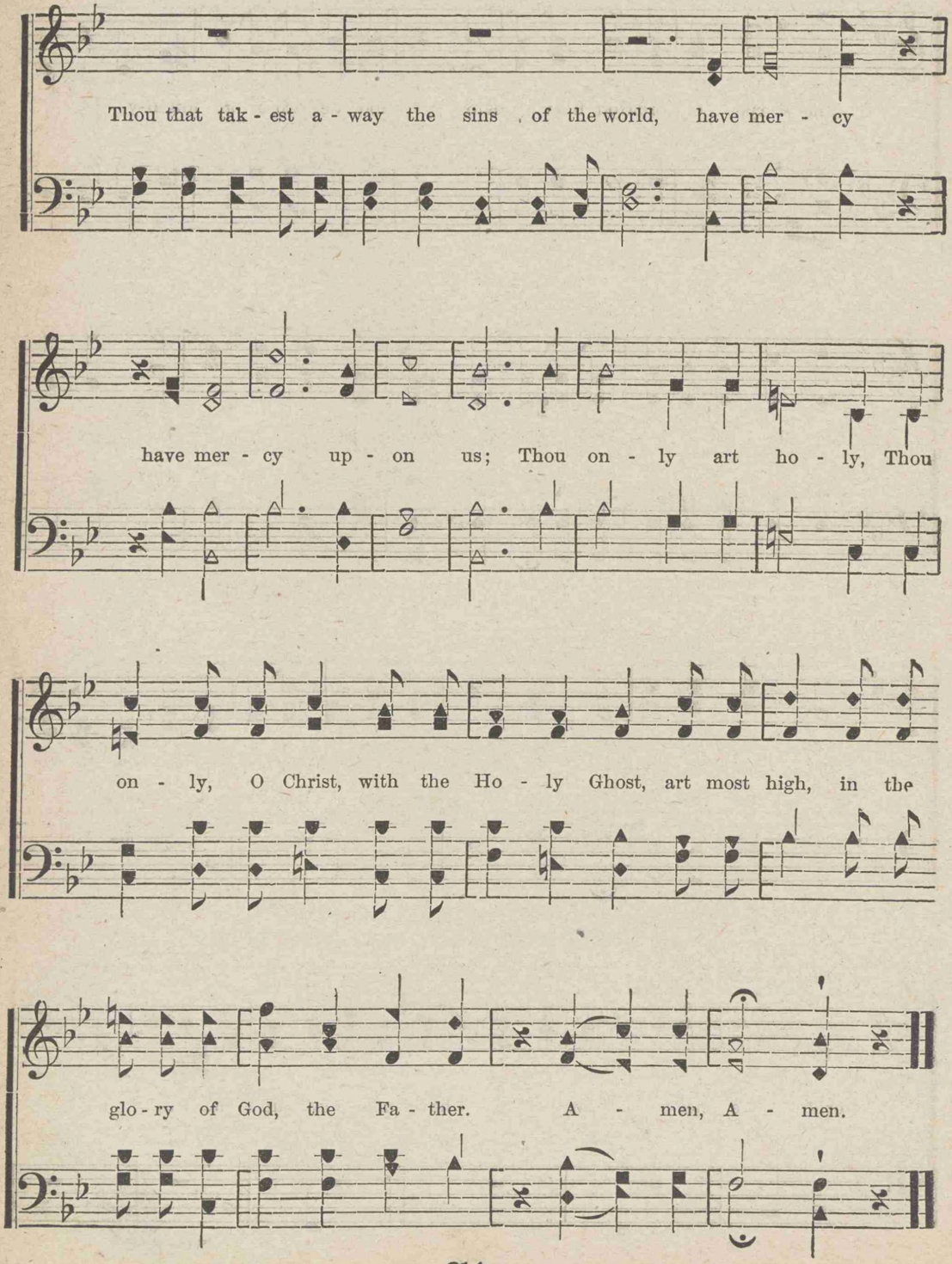
No. 243. GOD, THE FATHER ALMIGHTY.

CHAS. H. GABRIEL.



Copyright by Geo. F. Rosche, used by permission.

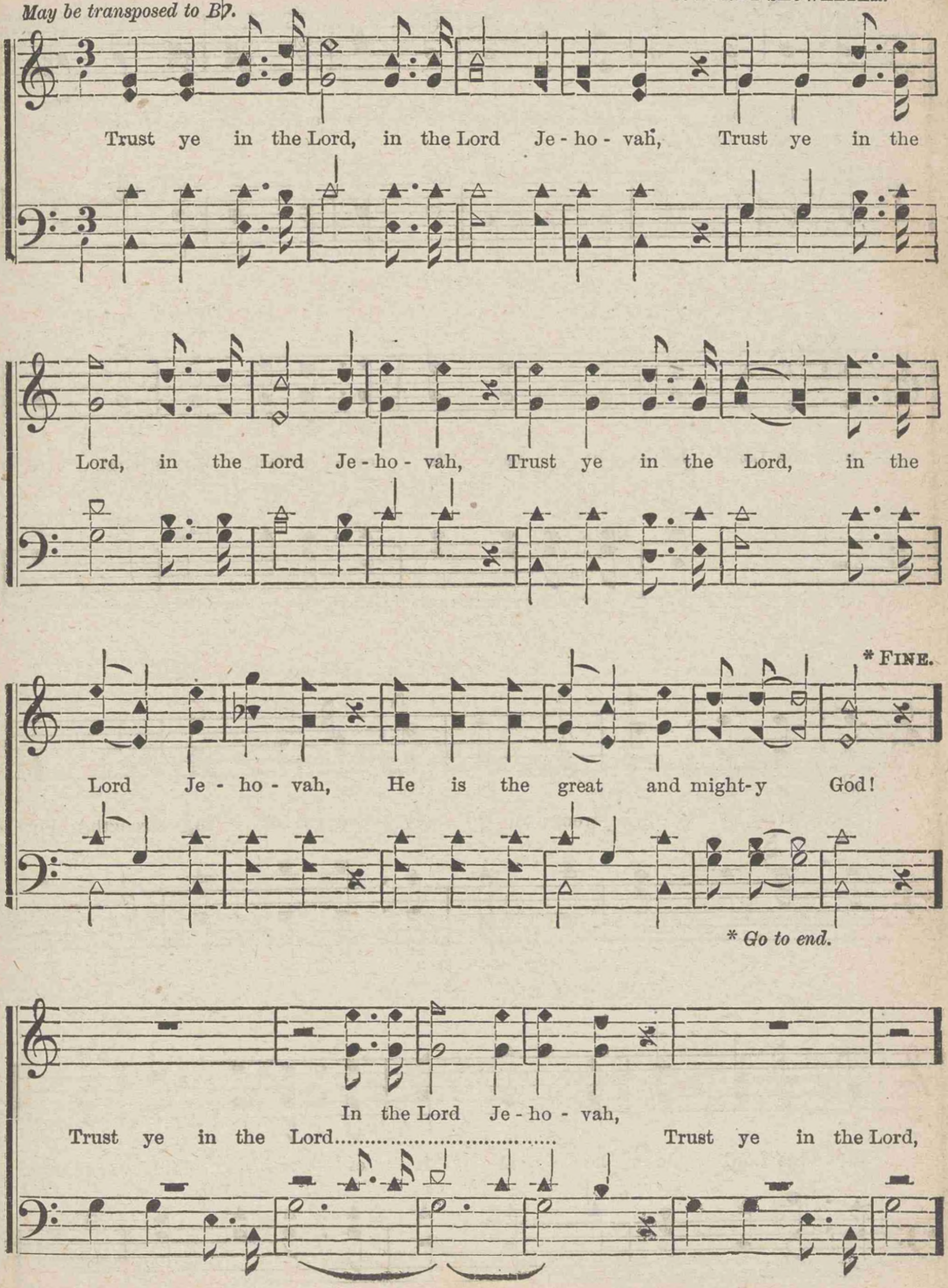

glo - ry, O Lord God, heav'nly King. God, the Fath-er al - might-y, O
Lord, the on-ly be - got-ten Son, Je - sus Christ, O Lord, God, Lamb of
God, Son of the Fath - er, Thou that tak-est a - way the sins of the
world, have mer-cy, have mer-cy, have mer - cy, up - on..... us,


Thou that tak - est a - way the sins of the world, have mer - cy
have mer - cy up - on us; Thou on - ly art ho - ly, Thou
on - ly, O Christ, with the Ho - ly Ghost, art most high, in the
glo - ry of God, the Fa - ther. A - men, A - men.

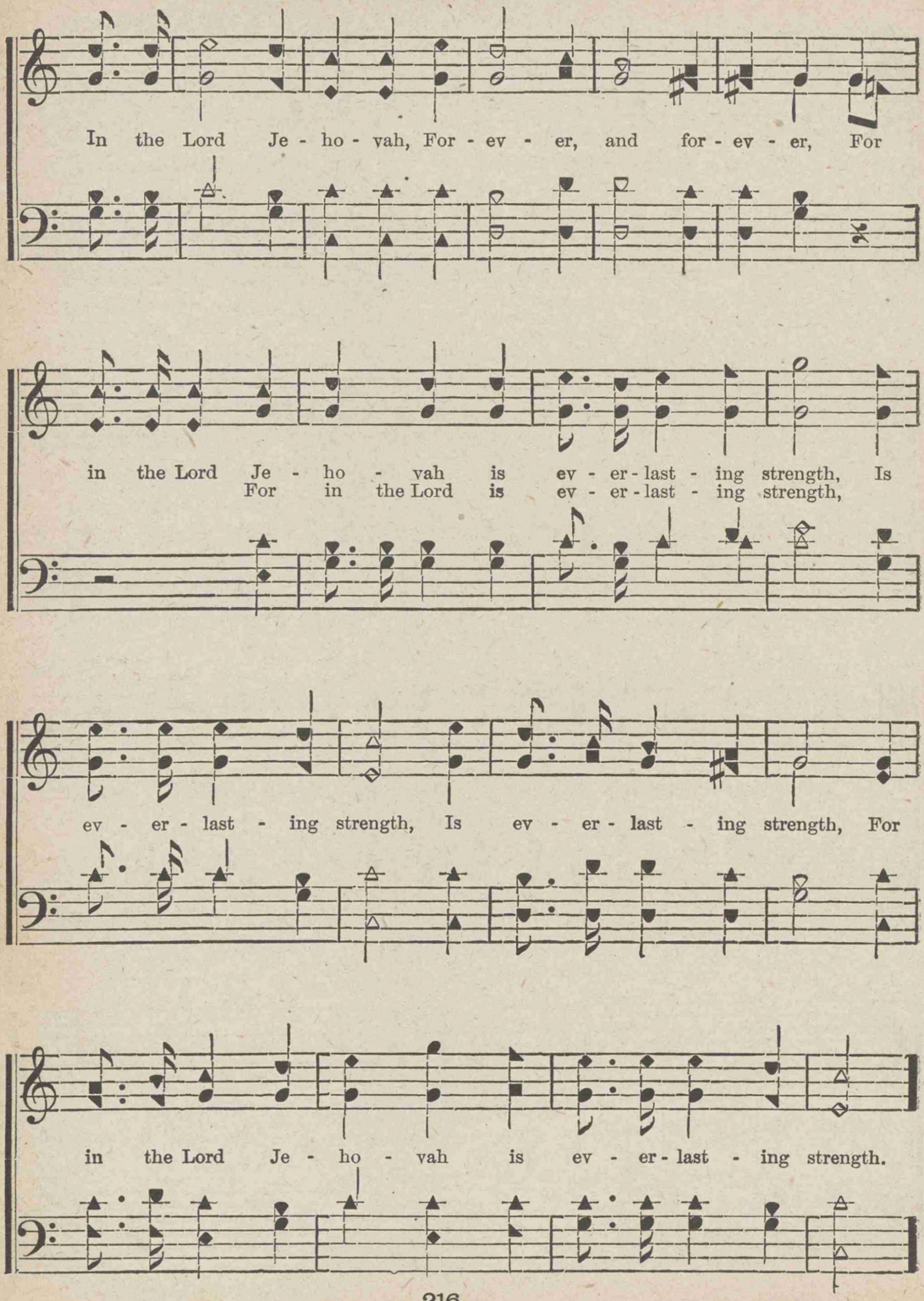
No. 244. TRUST YE IN THE LORD.

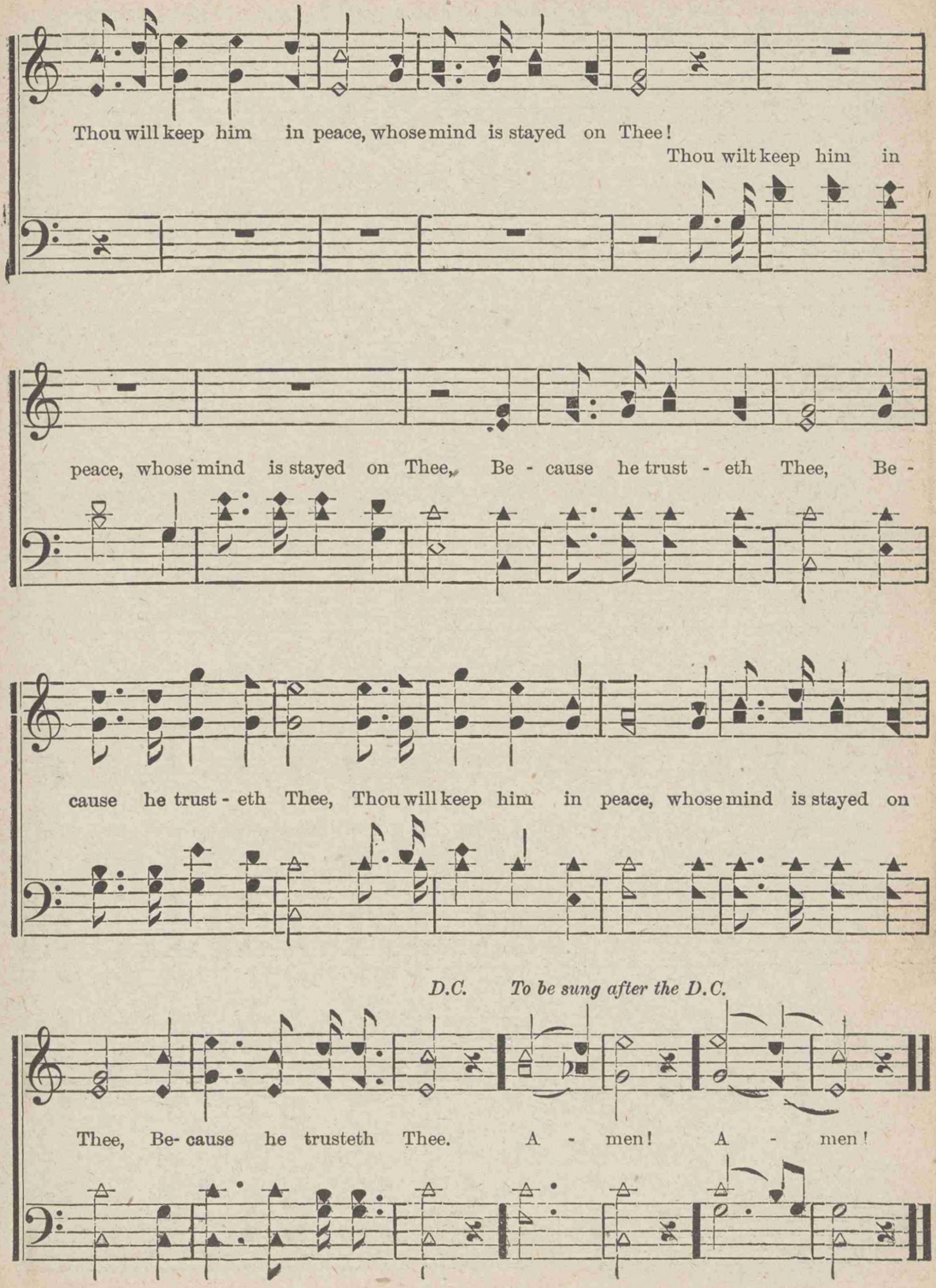
J. HENRY SHOWALTER.

May be transposed to B♭.



All rights reserved.

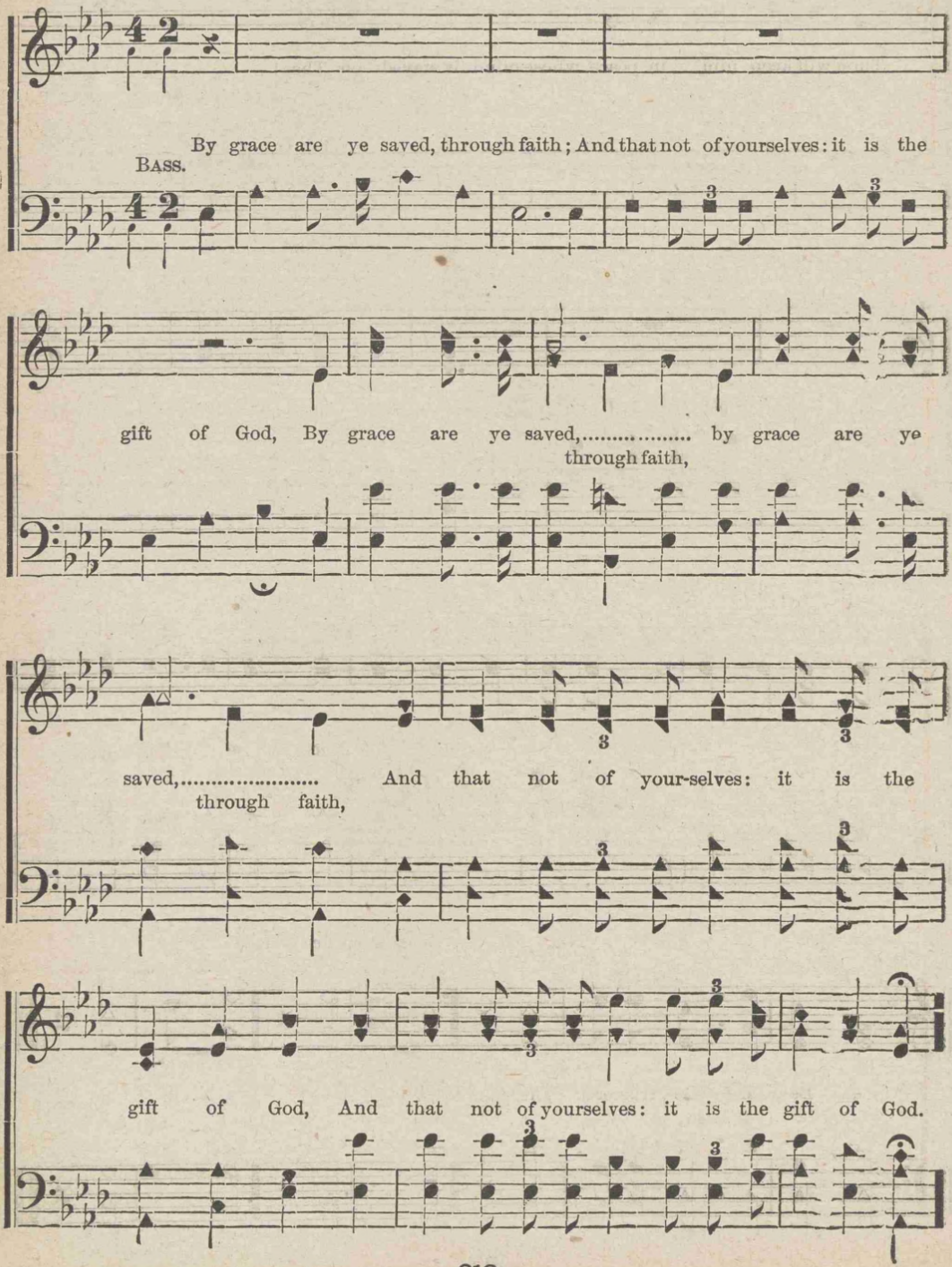

In the Lord Je - ho - vah, For - ev - er, and for - ev - er, For
in the Lord Je - ho - vah is ev - er - last - ing strength, Is
For in the Lord is ev - er - last - ing strength,
ev - er - last - ing strength, Is ev - er - last - ing strength, For
in the Lord Je - ho - vah is ev - er - last - ing strength.

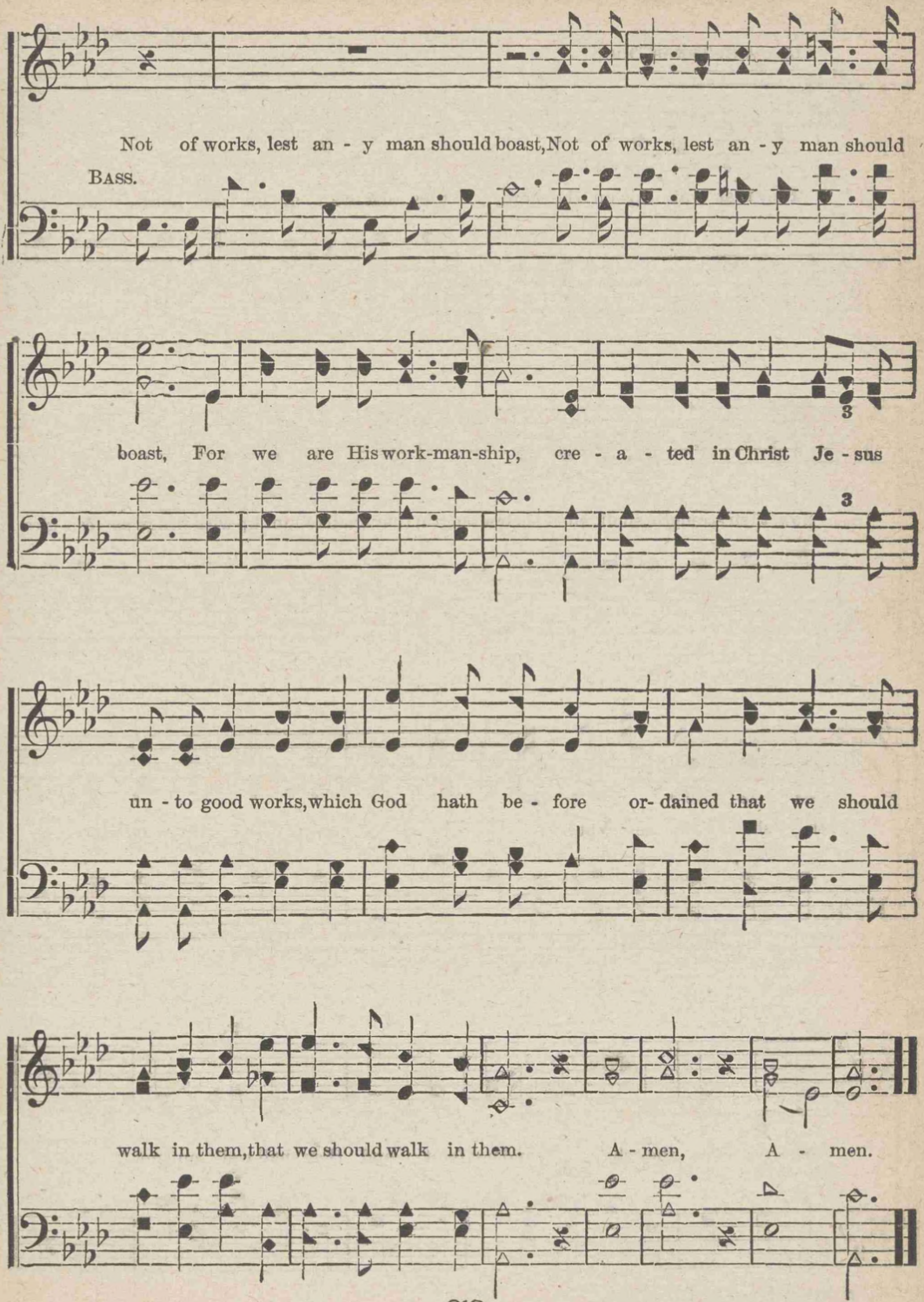

Thou will keep him in peace, whose mind is stayed on Thee!
Thou wilt keep him in
peace, whose mind is stayed on Thee, Be - cause he trust - eth Thee, Be -
cause he trust - eth Thee, Thou will keep him in peace, whose mind is stayed on
D.C.
To be sung after the D.C.
Thee, Be- cause he trusteth Thee. A - men! A - men!

No. 245. BY GRACE ARE YE SAVED THROUGH FAITH.

(Dedicated to the Bible Class of 1894, conducted at West Alexandria, Ohio, by Prof. E. S. YOUNG.)

Paul—Eph. 2: 8—10. J. HENRY SHOWALTER.



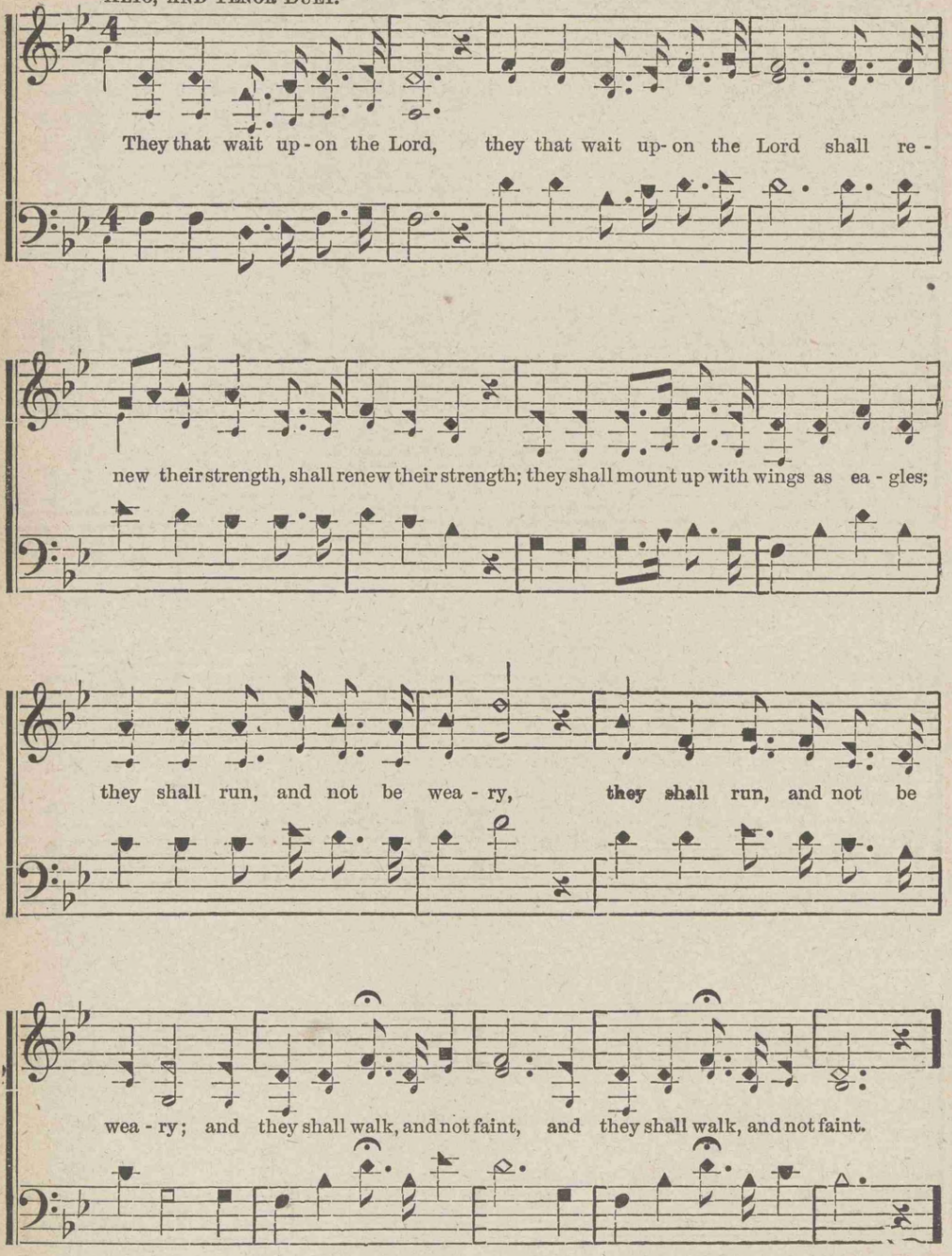

Not of works, lest an - y man should boast, Not of works, lest an - y man should
BASS.
boast, For we are His work-man-ship, cre - a - ted in Christ Je - sus
un - to good works, which God hath be - fore or- dained that we should
walk in them, that we should walk in them. A - men, A - men.

No. 246. THEY THAT WAIT UPON THE LORD.

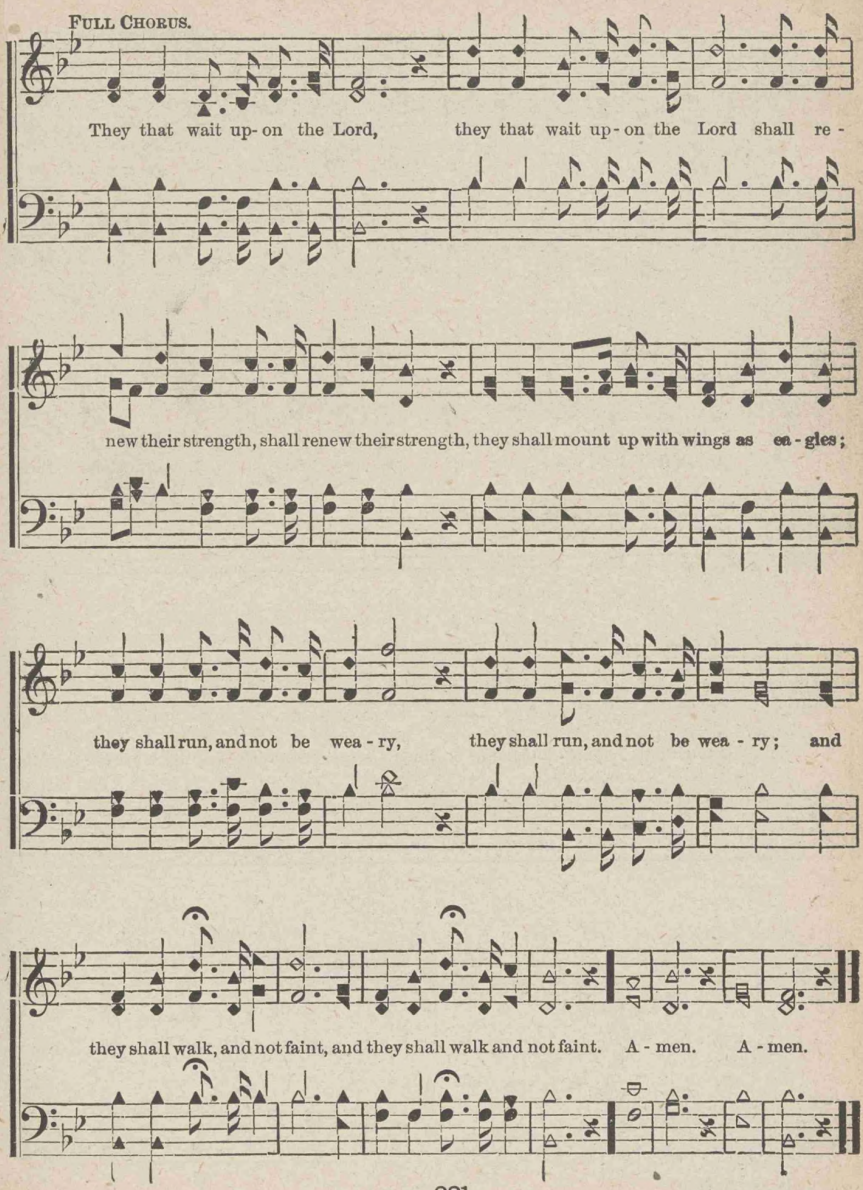
Isa: 40, 31.

A. J. SHOWALTER.

ALTO, AND TENOR DUET.

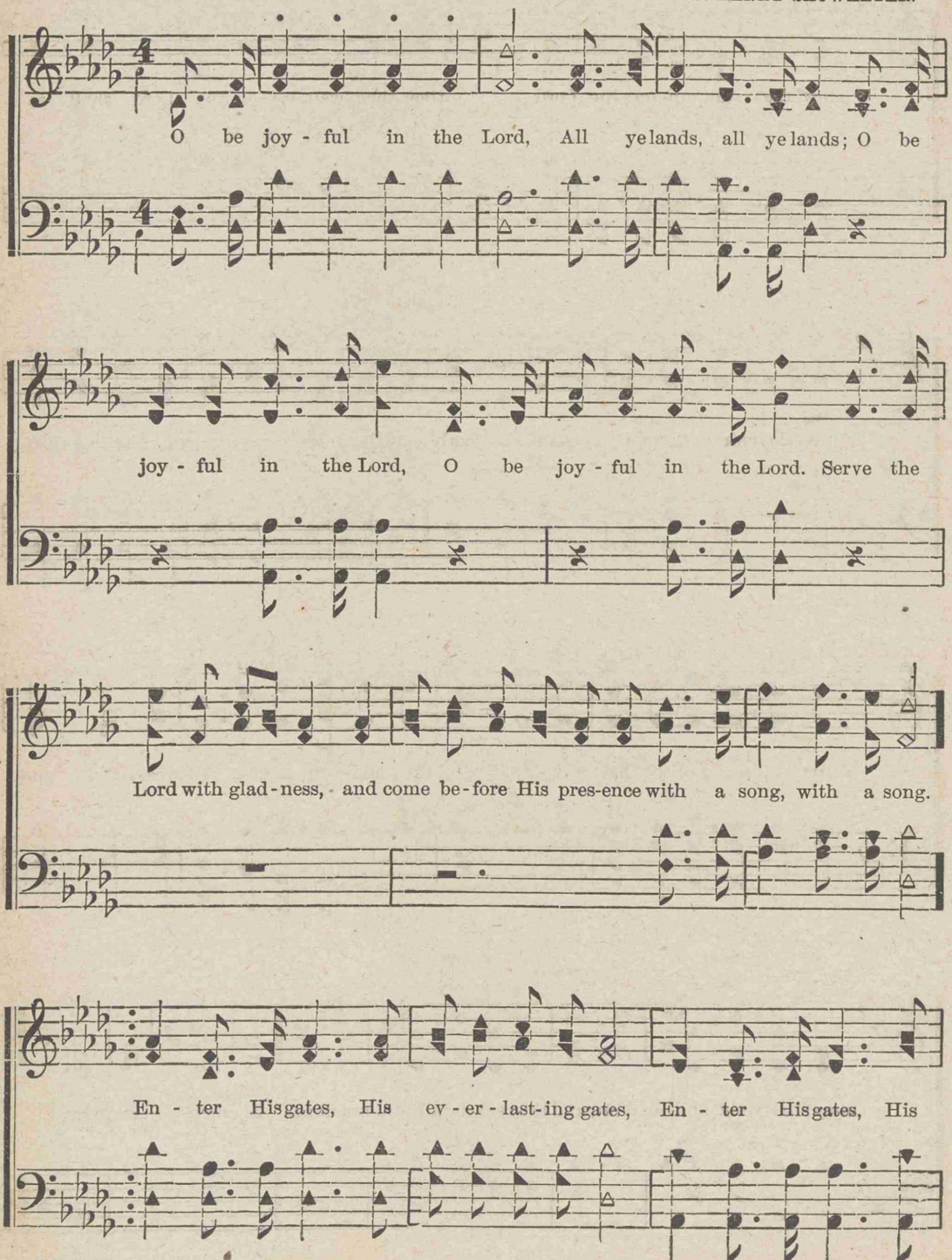


All rights reserved by the author.

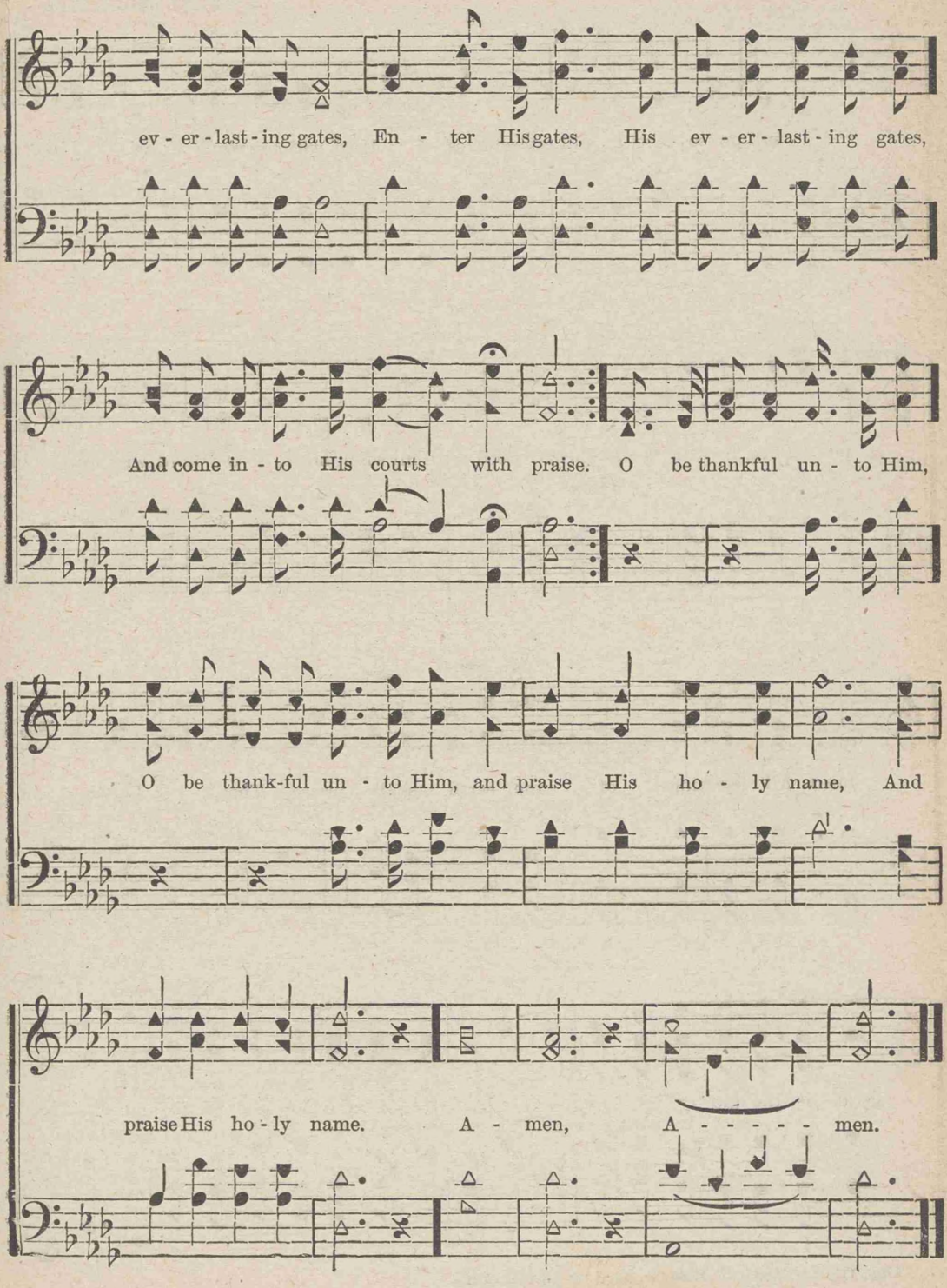

FULL CHORUS.
They that wait up-on the Lord, they that wait up-on the Lord shall re-
new their strength, shall renew their strength, they shall mount up with wings as ea-gles;
they shall run, and not be wea-ry, they shall run, and not be wea-ry; and
they shall walk, and not faint, and they shall walk and not faint. A-men. A-men.

No. 247. O BE JOYFUL IN THE LORD.

J. HENRY SHOWALTER.

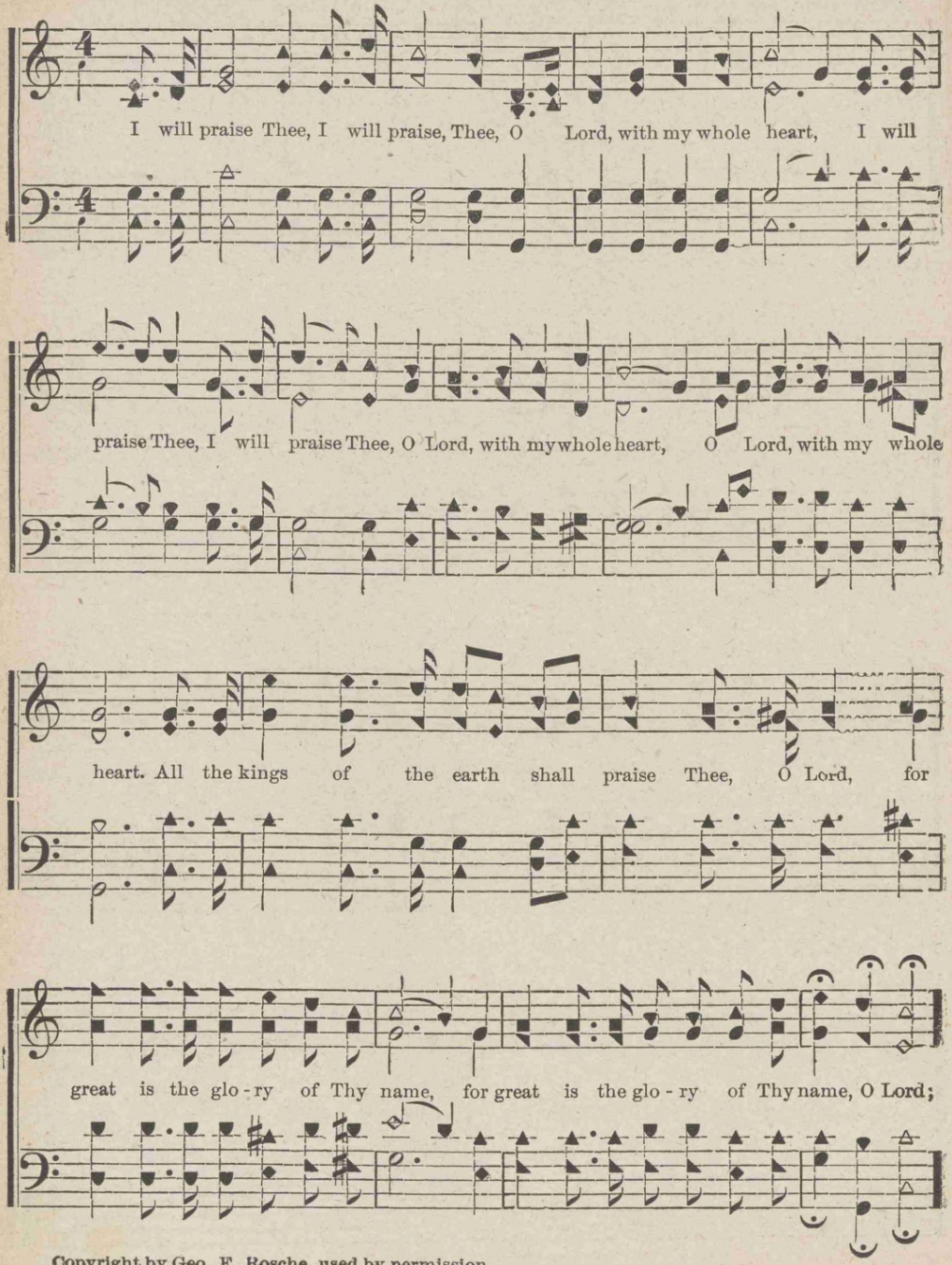


All rights reserved.

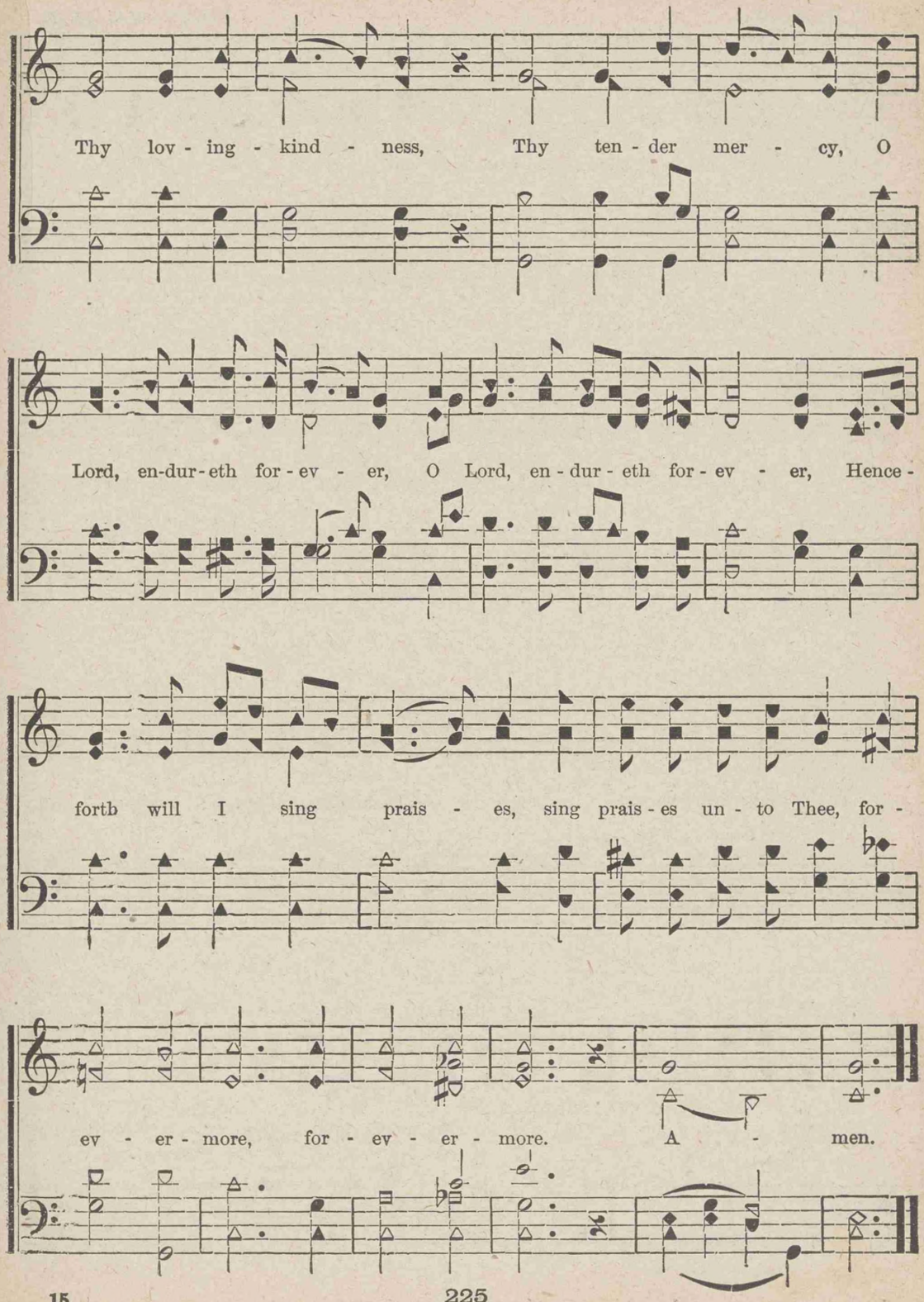

ev - er - last - ing gates, En - ter His gates, His ev - er - last - ing gates,
And come in - to His courts with praise. O be thankful un - to Him,
O be thank-ful un - to Him, and praise His ho - ly name, And
praise His ho - ly name. A - men, A - - - - - men.

No. 248. WITH MY WHOLE HEART.

J. HENRY SHOWALTER.



Copyright by Geo. F. Rosche, used by permission.

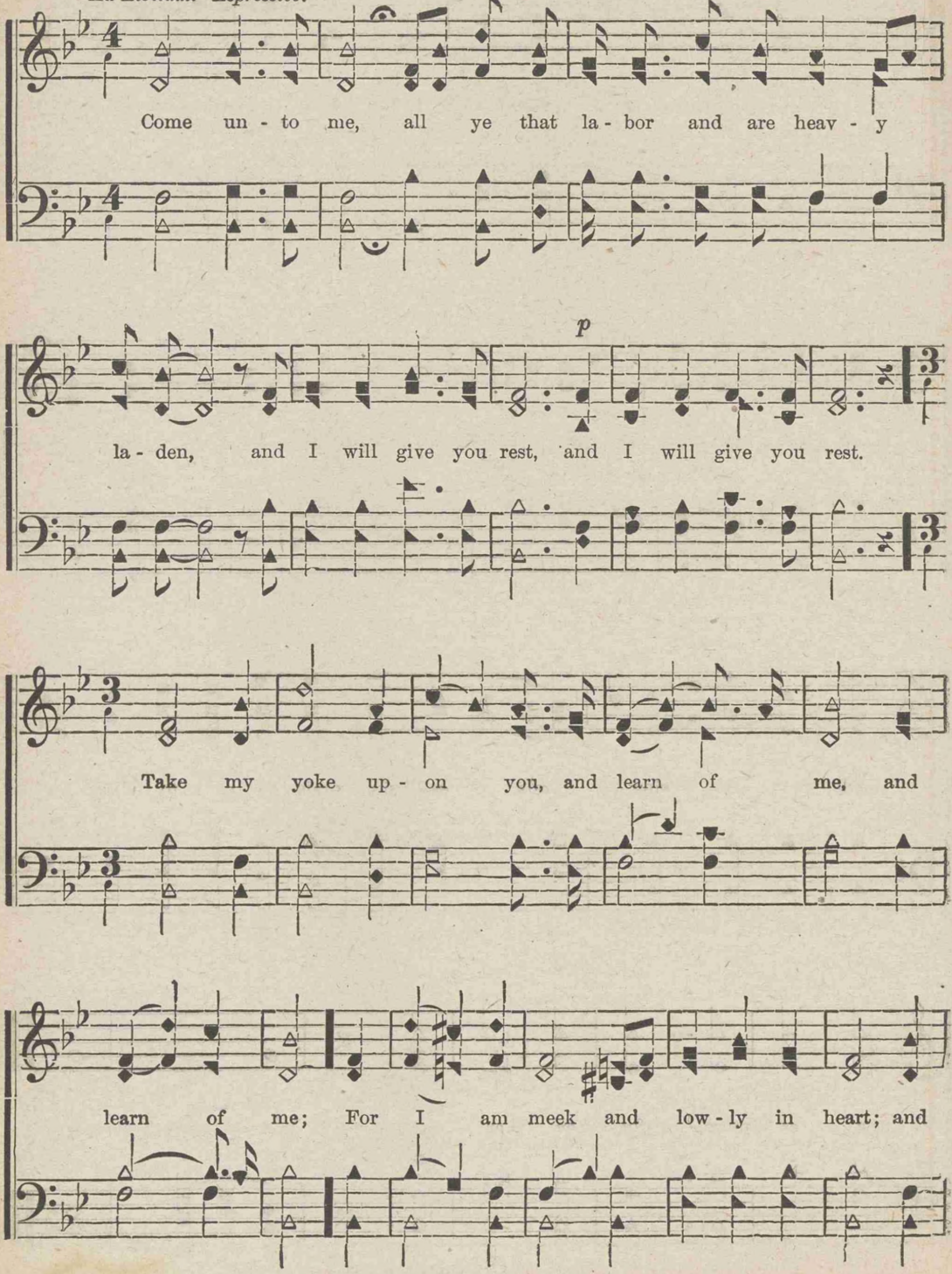

Thy lov - ing - kind - ness, Thy ten - der mer - cy, O
Lord, en-dur-eth for - ev - er, O Lord, en - dur - eth for - ev - er, Hence -
forth will I sing prais - es, sing prais - es un - to Thee, for -
ev - er - more, for - ev - er - more. A - men.

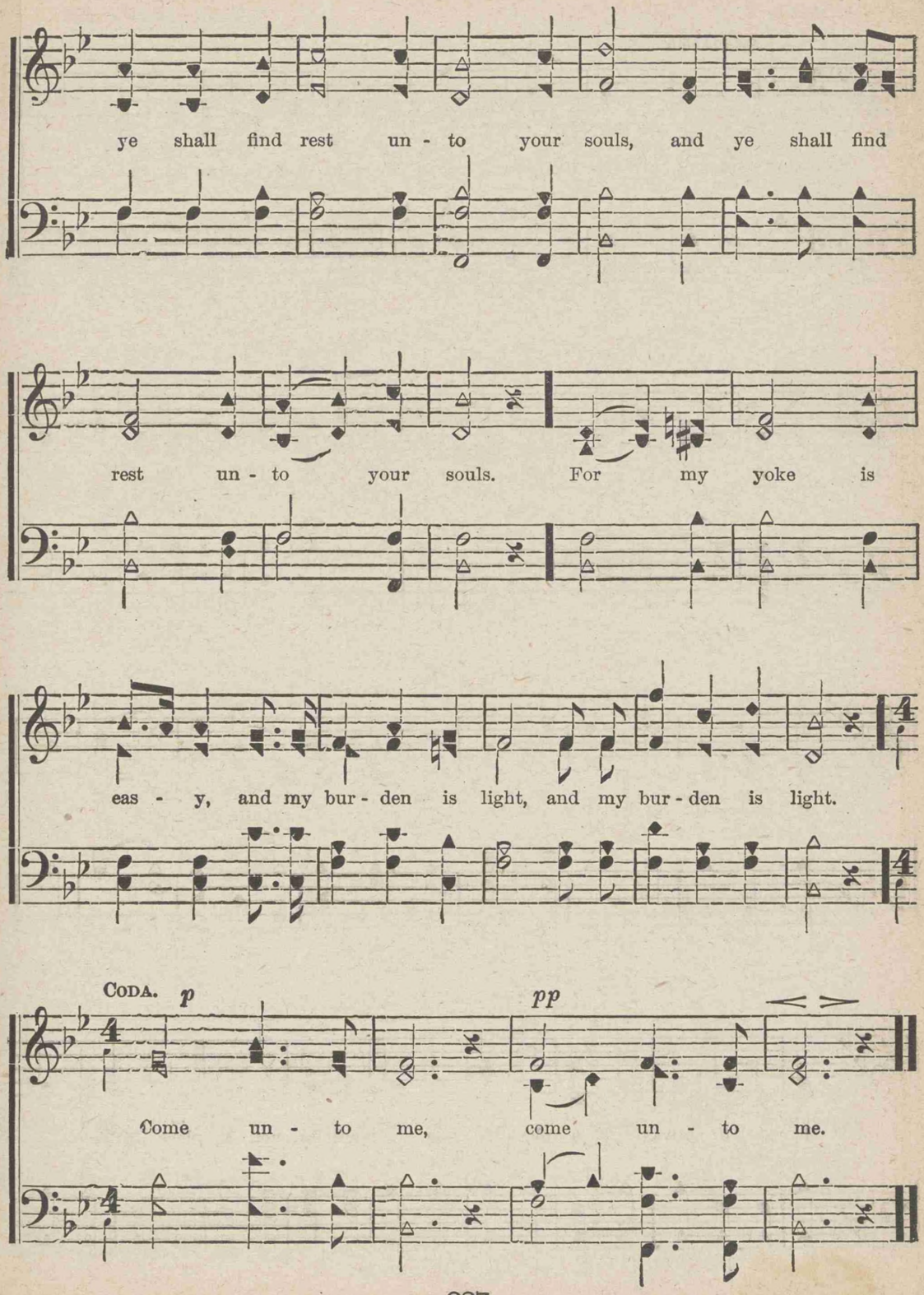
No. 249. COME UNTO ME.

Matt. 11; 28—30.

J. HENRY SHOWALTER.

Ad Libitum. Espressivo.

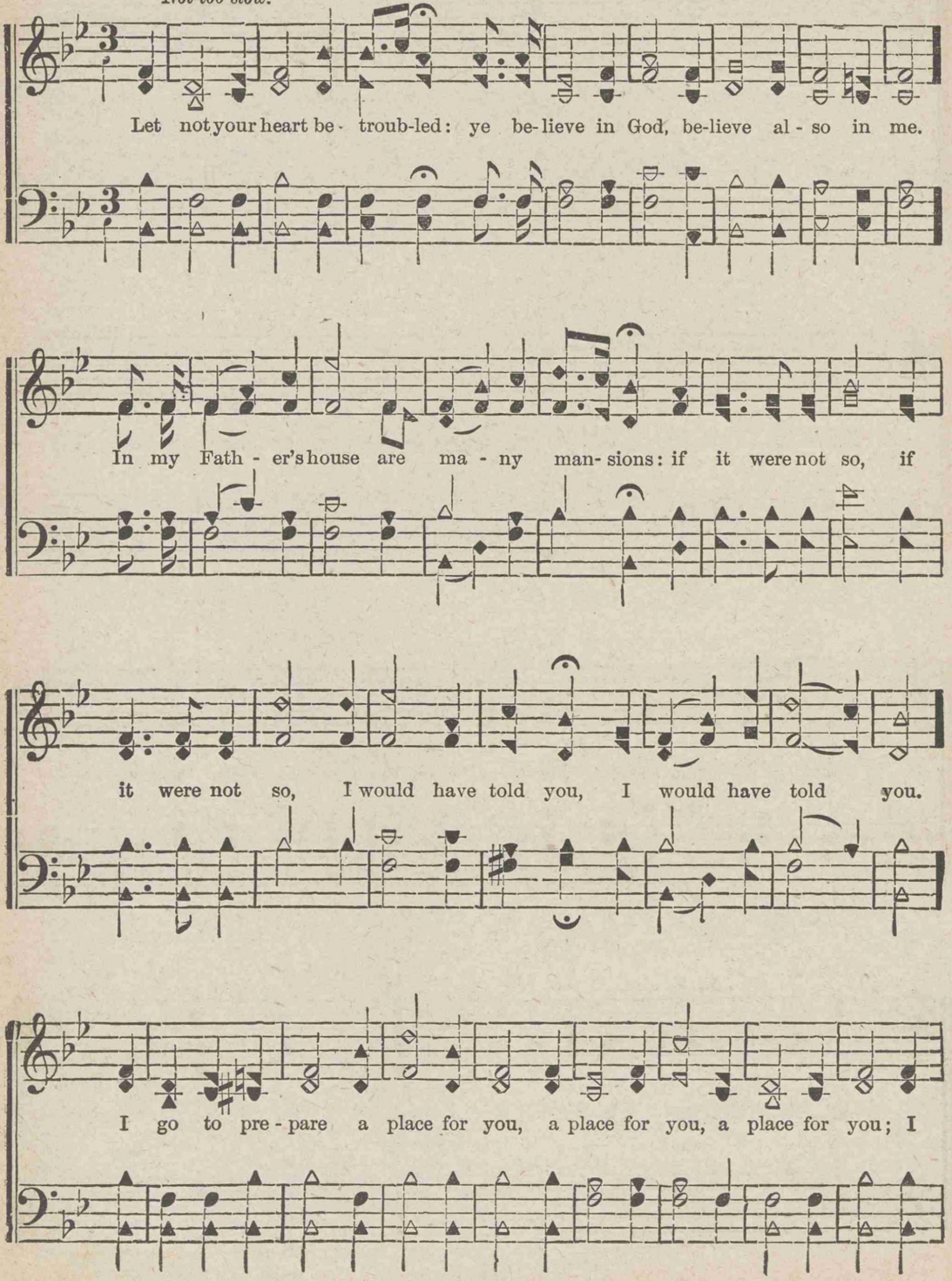


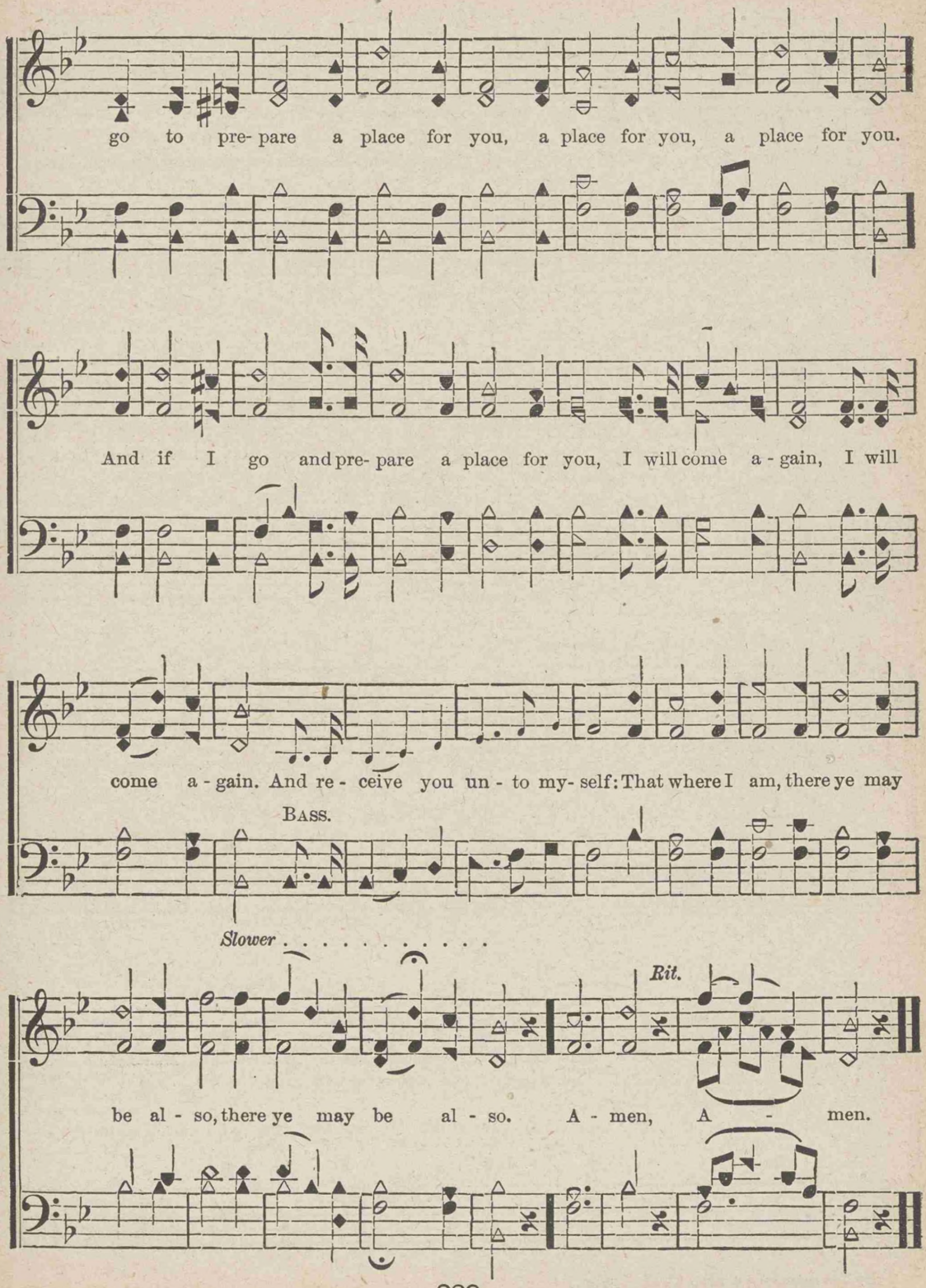

ye shall find rest un - to your souls, and ye shall find
rest un - to your souls. For my yoke is
eas - y, and my bur - den is light, and my bur - den is light.
Coda.
p
pp
Come un - to me, come un - to me.

No. 250. LET NOT YOUR HEART BE TROUBLED.

John 14: 1-3. J. HENRY SHOWALTER.

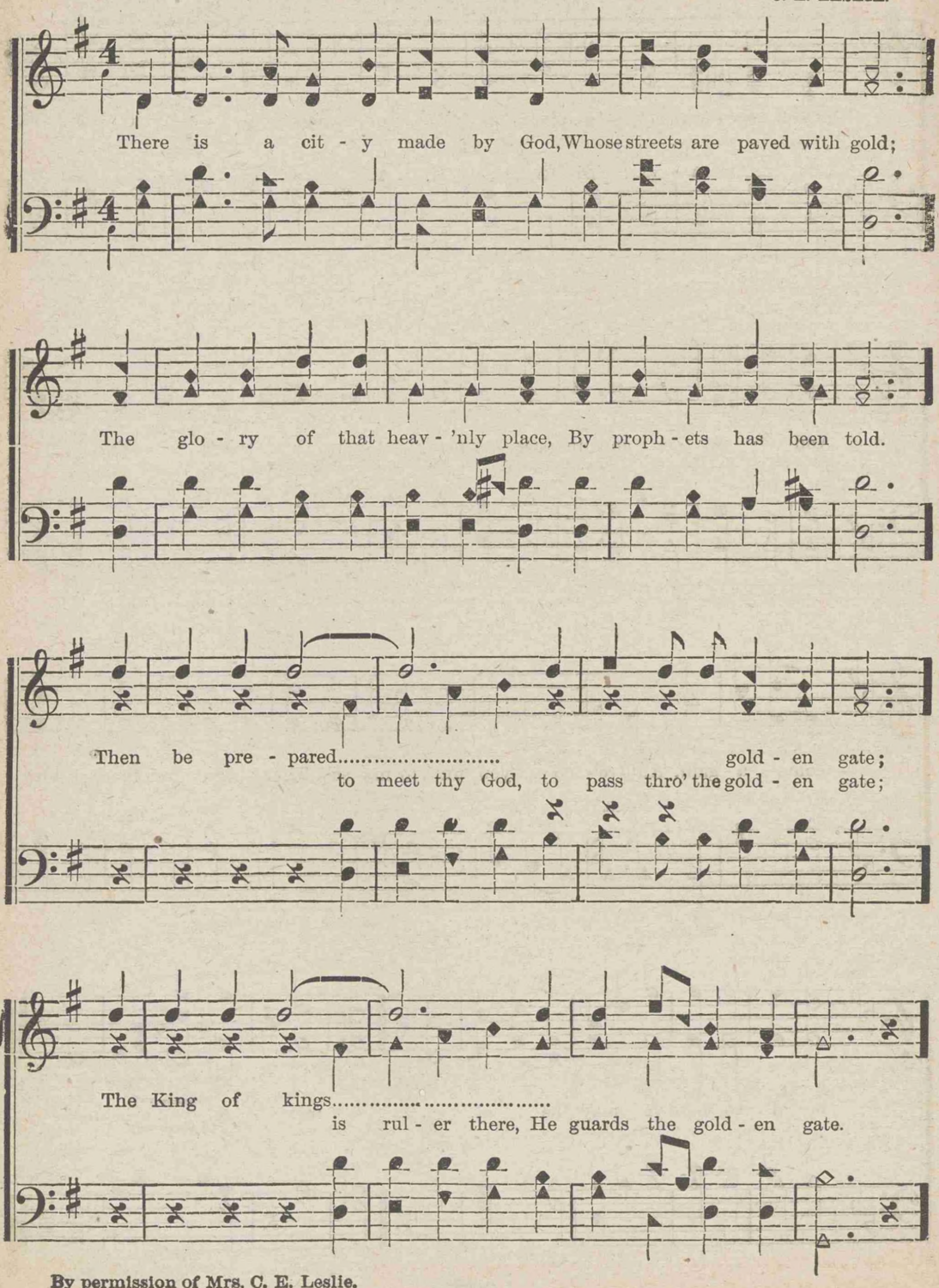
Not too slow.




go to pre- pare a place for you, a place for you, a place for you.
And if I go and pre- pare a place for you, I will come a - gain, I will
come a - gain. And re - ceive you un - to my- self: That where I am, there ye may
Bass.
Slower . . . . . .
Rit.
be al - so, there ye may be al - so. A - men, A - men.

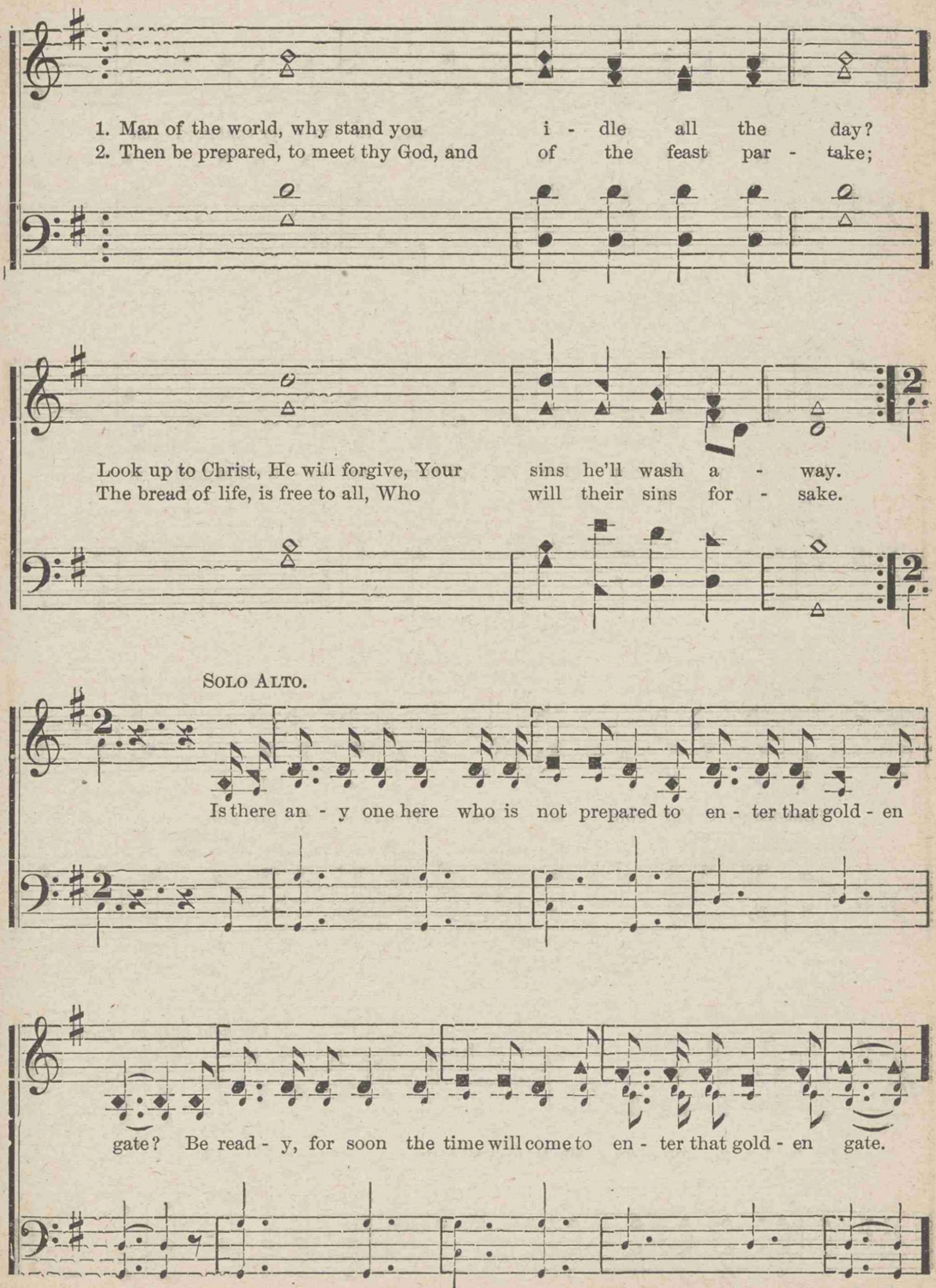
No. 251. THAT BEAUTIFUL GOLDEN GATE.

C. E. LESLIE.



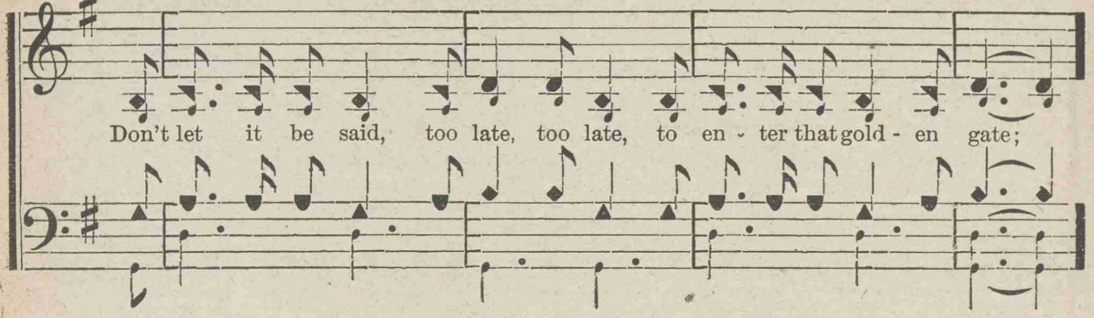
By permission of Mrs. C. E. Leslie.

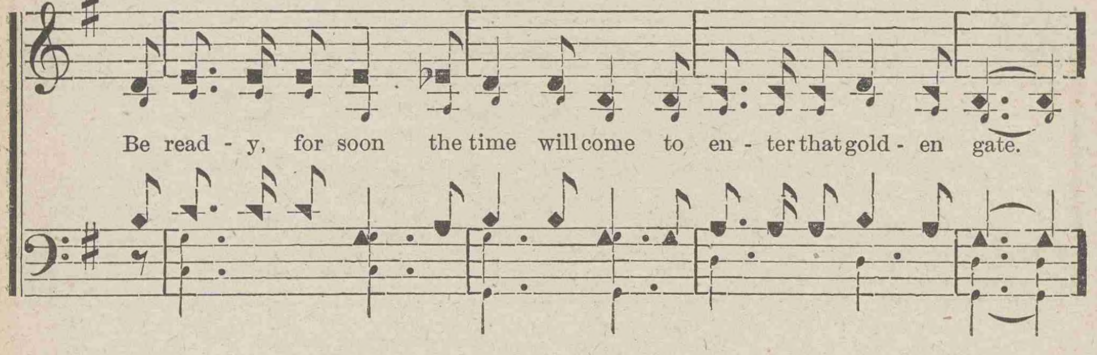
THAT BEAUTIFUL GOLDEN GATE. Continued.



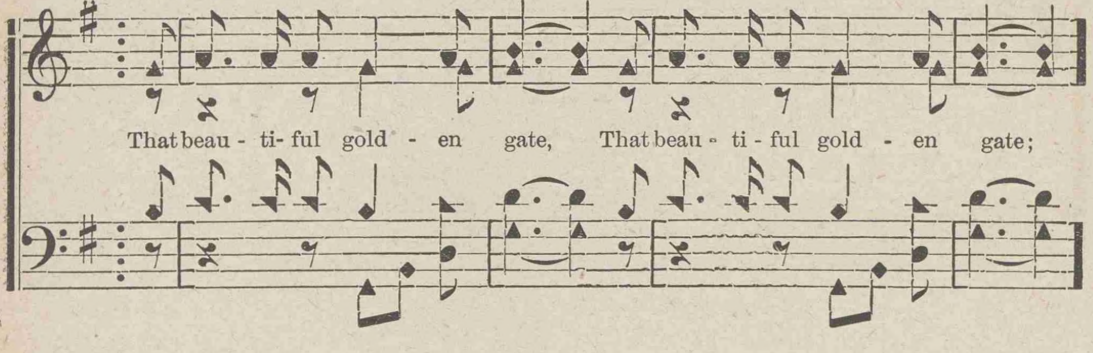
THAT BEAUTIFUL GOLDEN GATE. Concluded.

DUET, ALTO AND TENOR.

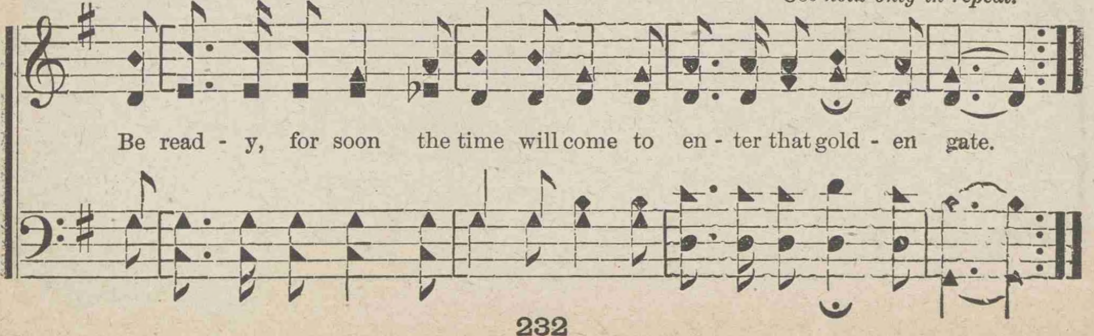




CHORUS.

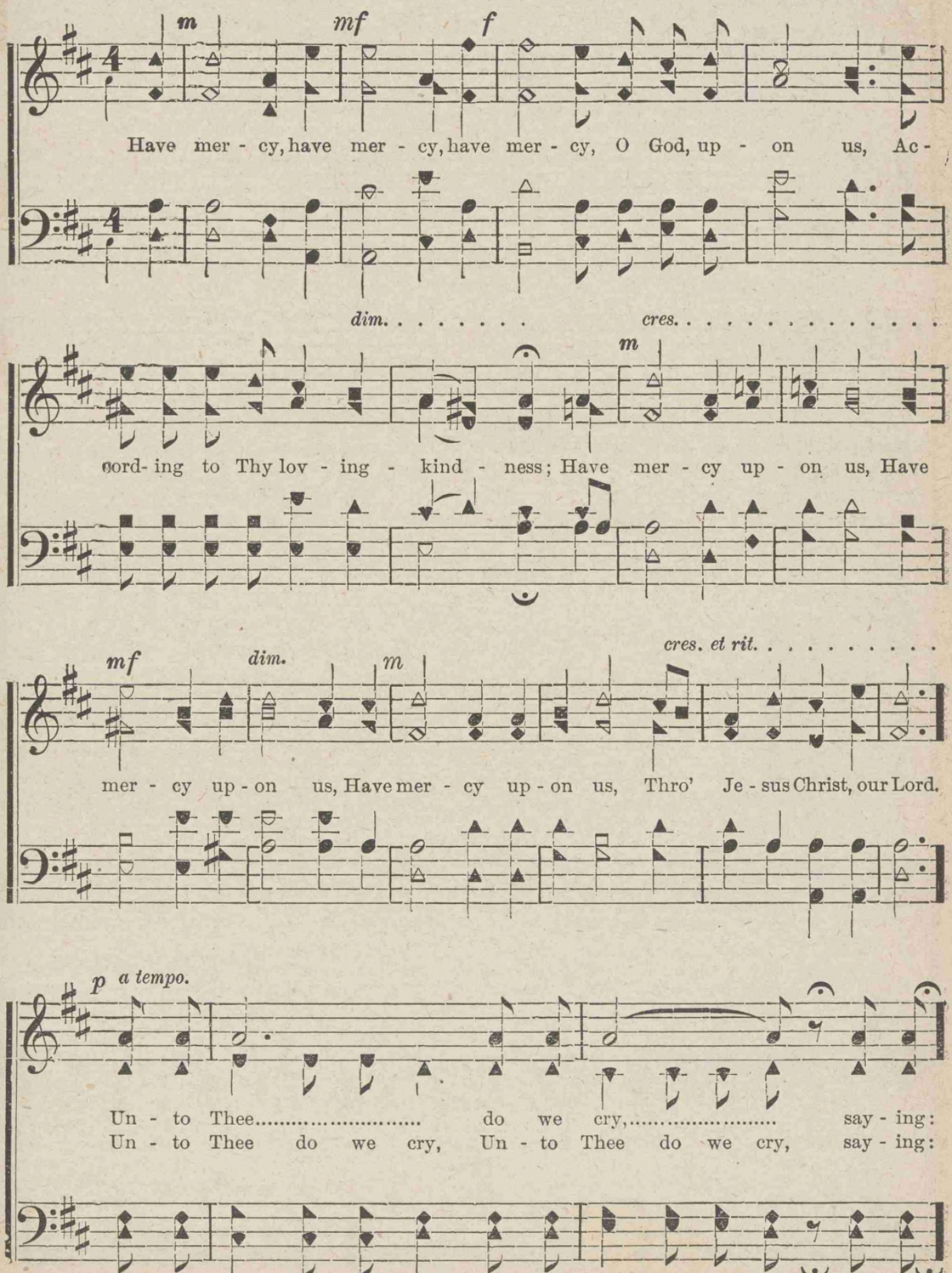


Use hold only in repeat.



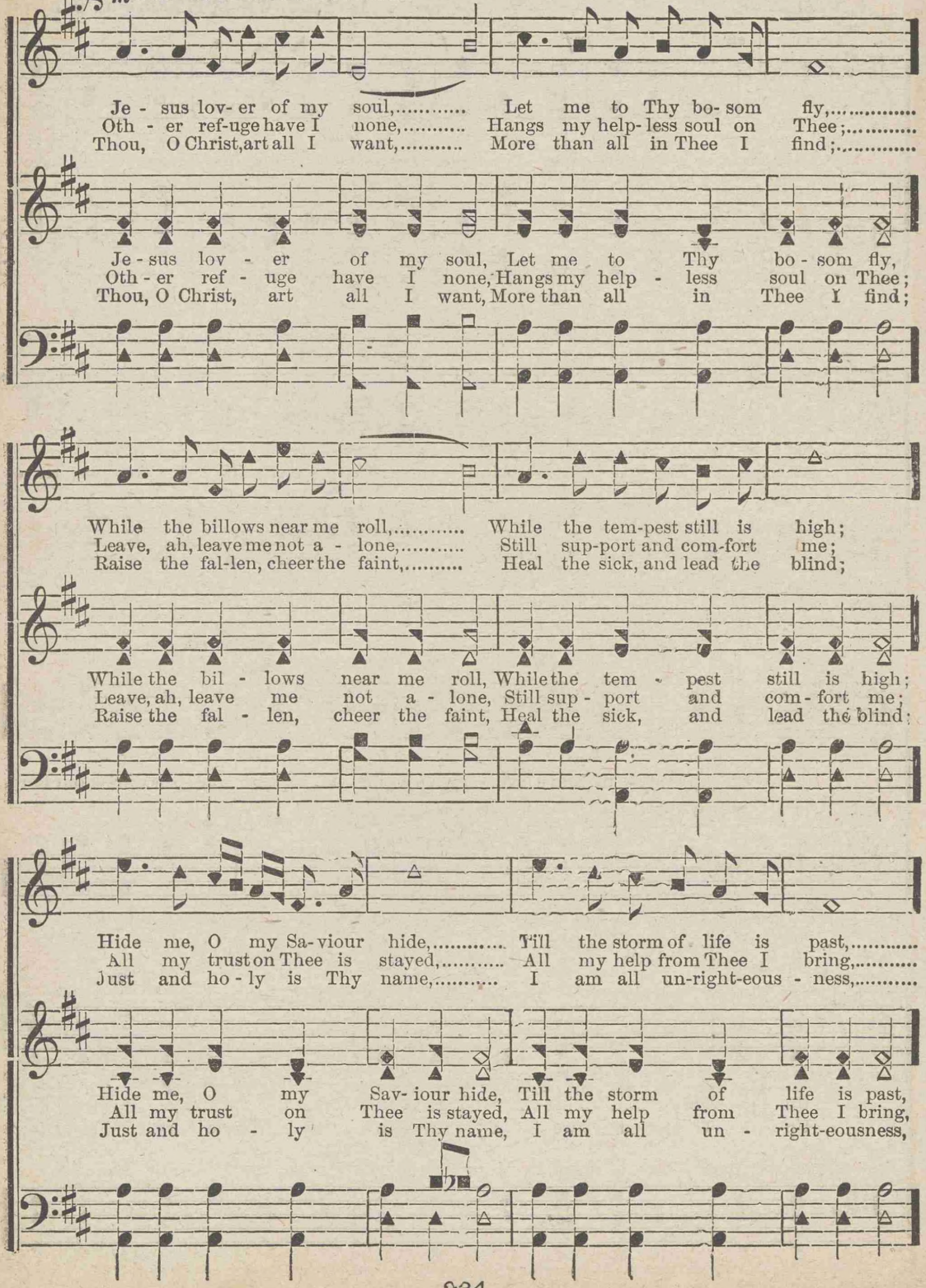
No. 252. O GOD, HAVE MERCY.

C. WESLEY. Arr. from J. WM. SUFFERN, by G. D. B.

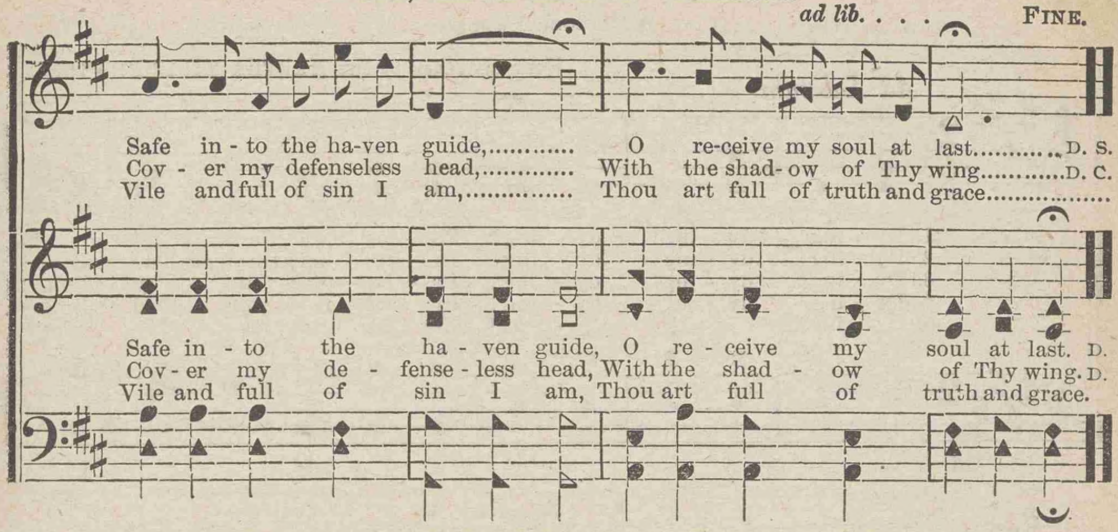


Copyright, 1889, by George D. Buchanan, used by permission.

Sm SOP. OR TEN. SOLO OBLIGATO.



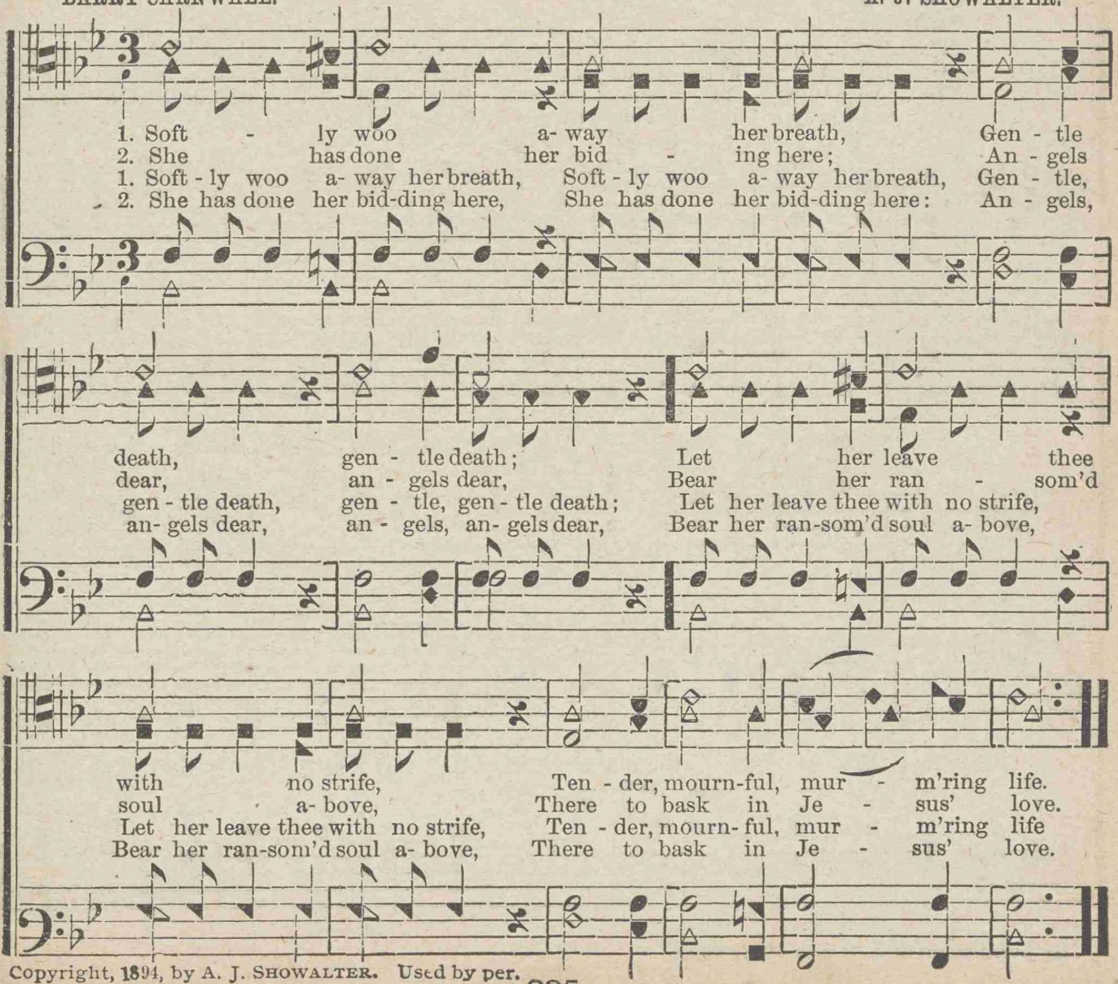
O GOD, HAVE MERCY. Concluded.



No. 253. SOFTLY WOO AWAY HER BREATH.

(Composed for the gentlemen of my Forest City, N. C., Normal, of 1894, to whom it is respectfully inscribed.)

BARRY CARNWALL. A. J. SHOWALTER.

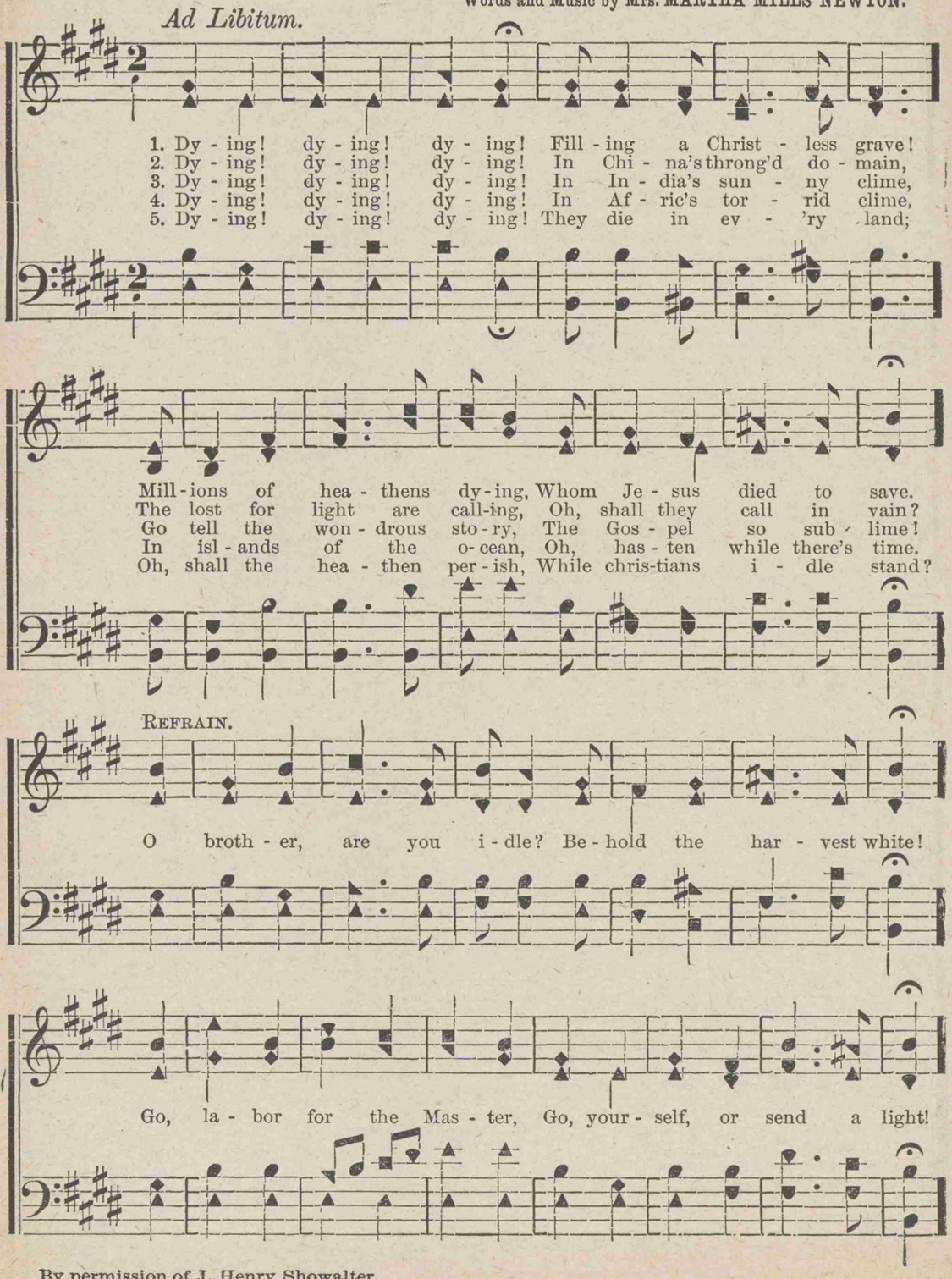


Copyright, 1894, by A. J. SHOWALTER. Used by per.

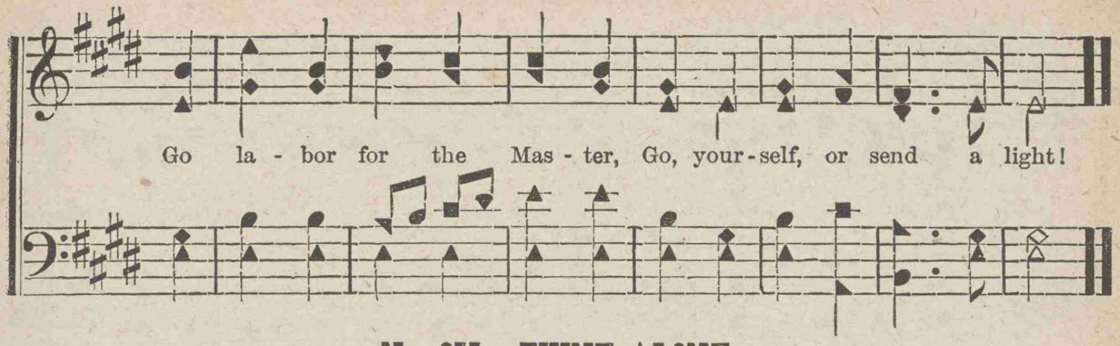
No. 254. DYING, DYING, DYING.

(A Missionary Song.)

Words and Music by Mrs. MARTHA MILLS NEWTON.

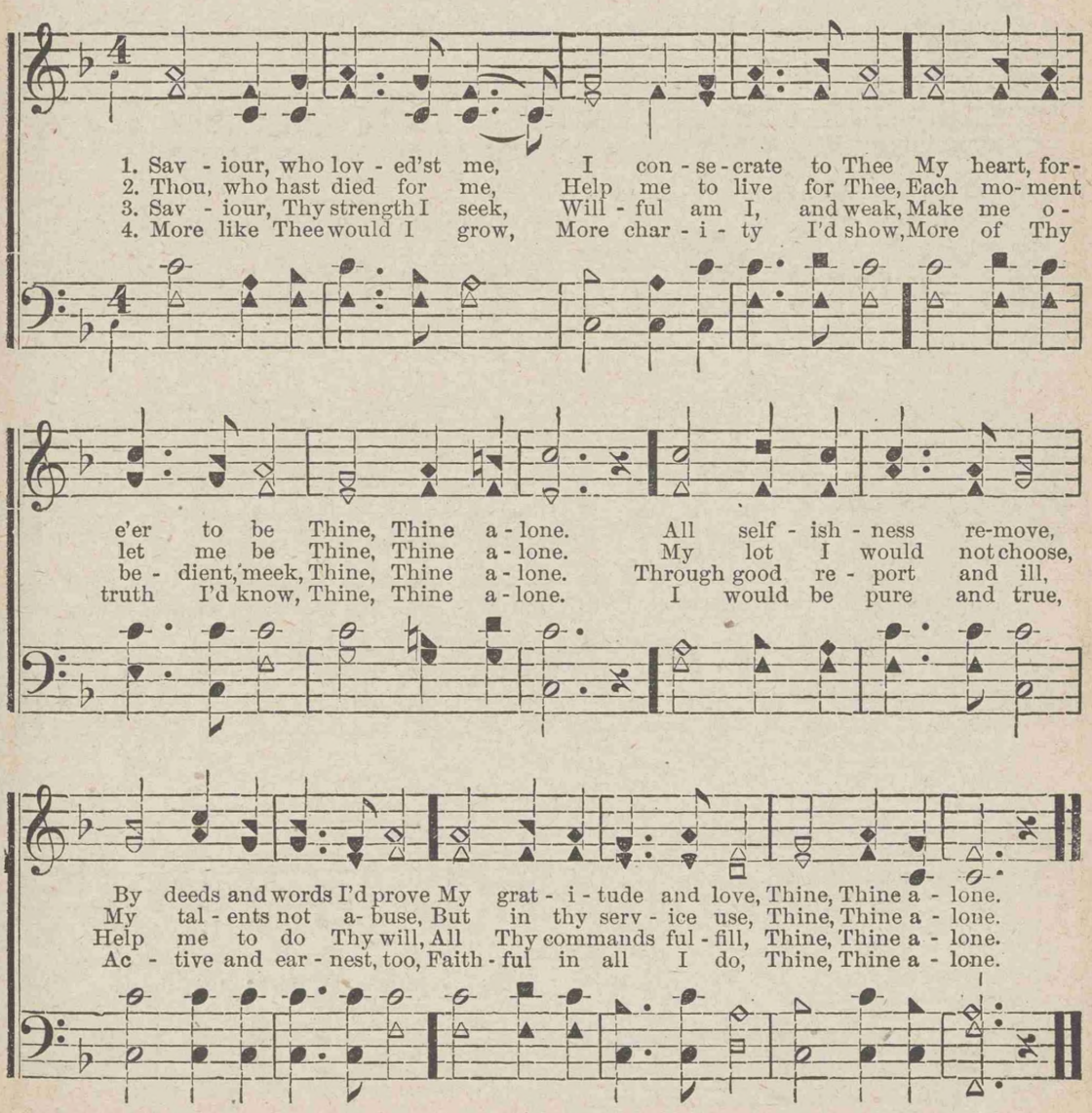


By permission of J. Henry Showalter.



No. 255. THINE ALONE.

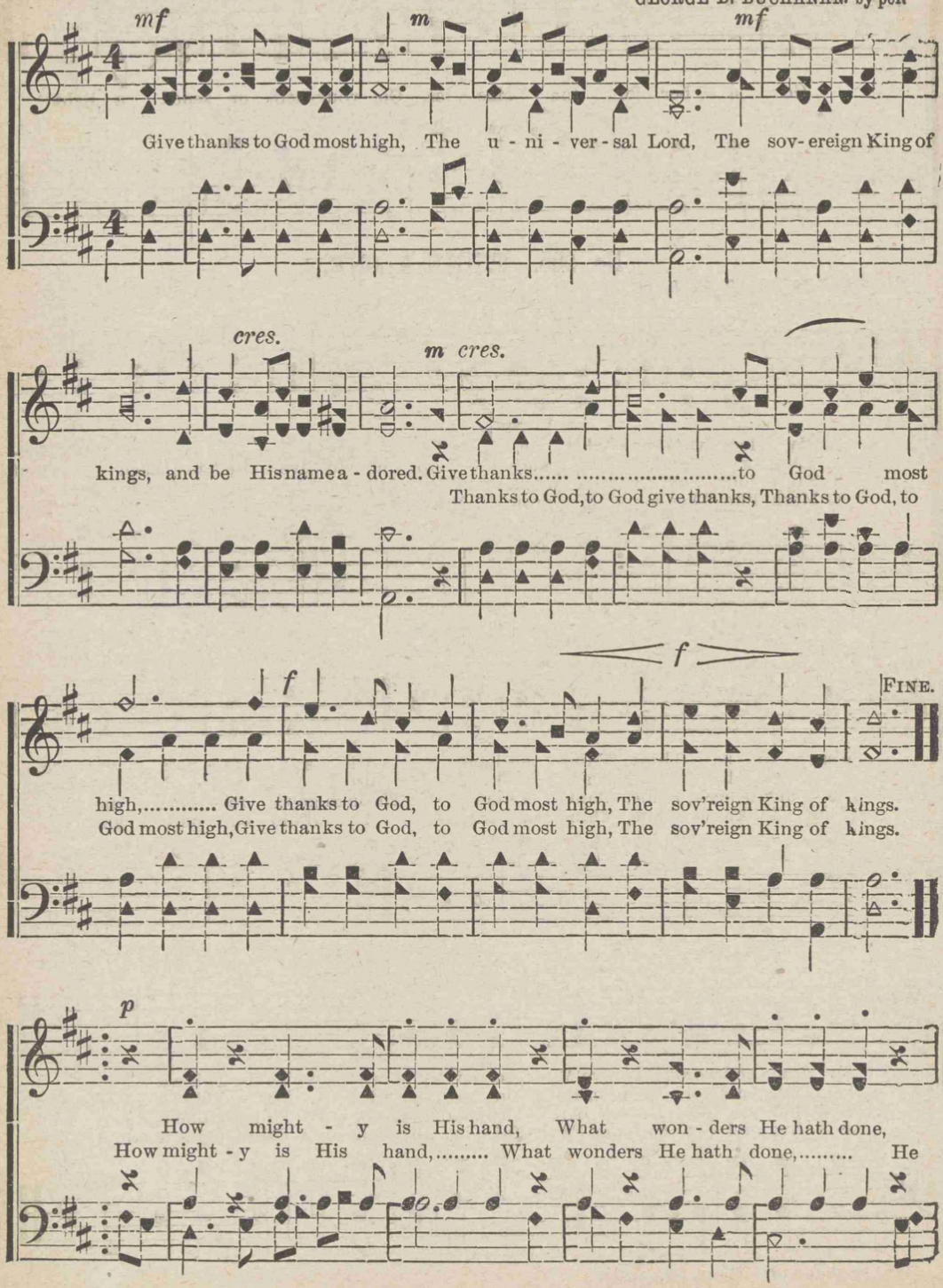
Mrs. MARTHA MILLS NEWTON. J. HENRY SHOWALTER.

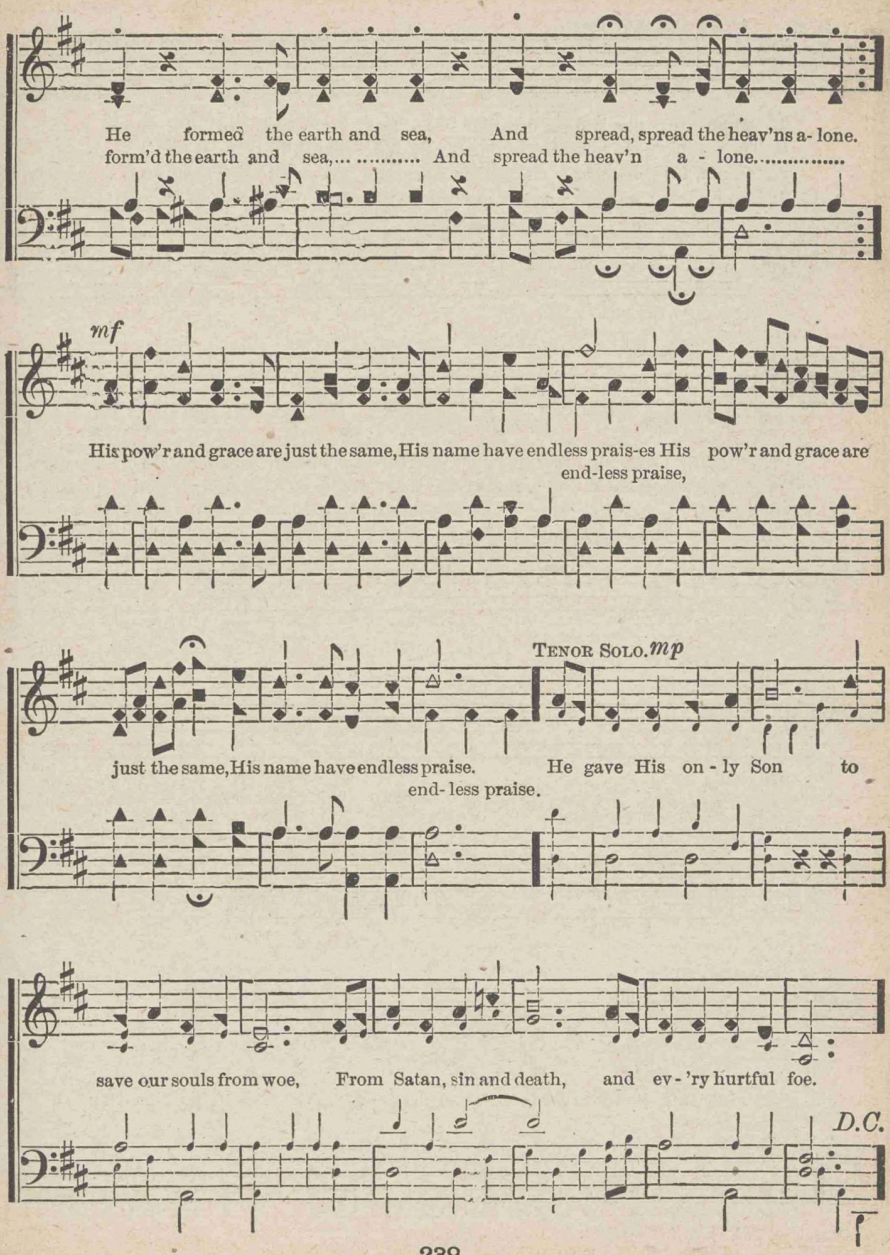


By permission of J. Henry Showalter.

No. 256. GIVE THANKS TO GOD MOST HIGH.

GEORGE D. BUCHANAN, by per.

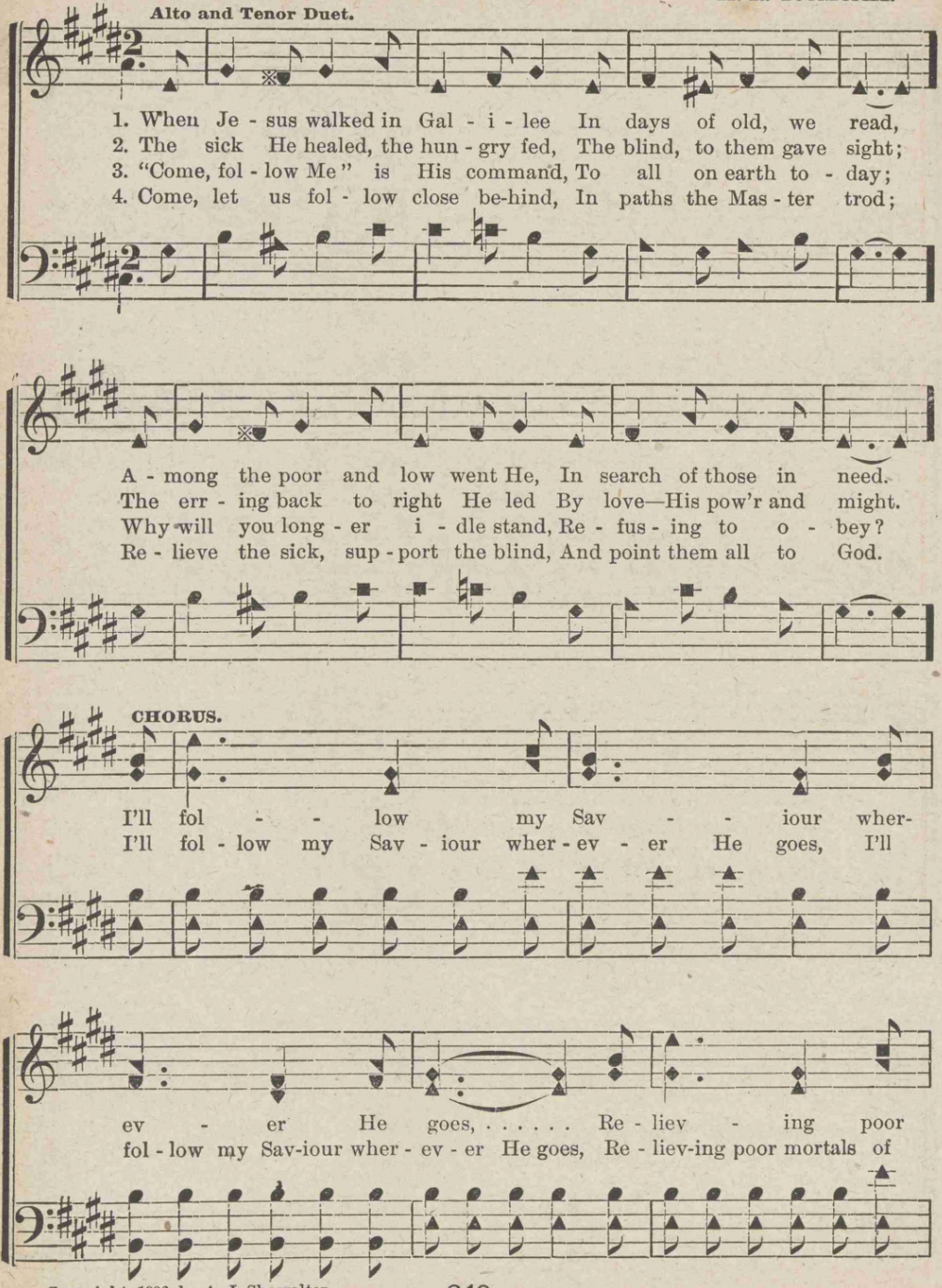



He formed the earth and sea, And spread, spread the heav'ns a- lone.
form'd the earth and sea,..... And spread the heav'n a - lone.....
mf
His pow'r and grace are just the same, His name have endless prais-es His pow'r and grace are
end-less praise,
Tenor Solo. mp
just the same, His name have endless praise. He gave His on - ly Son to
end- less praise.
save our souls from woe, From Satan, sin and death, and ev - 'ry hurtful foe.
D.C.

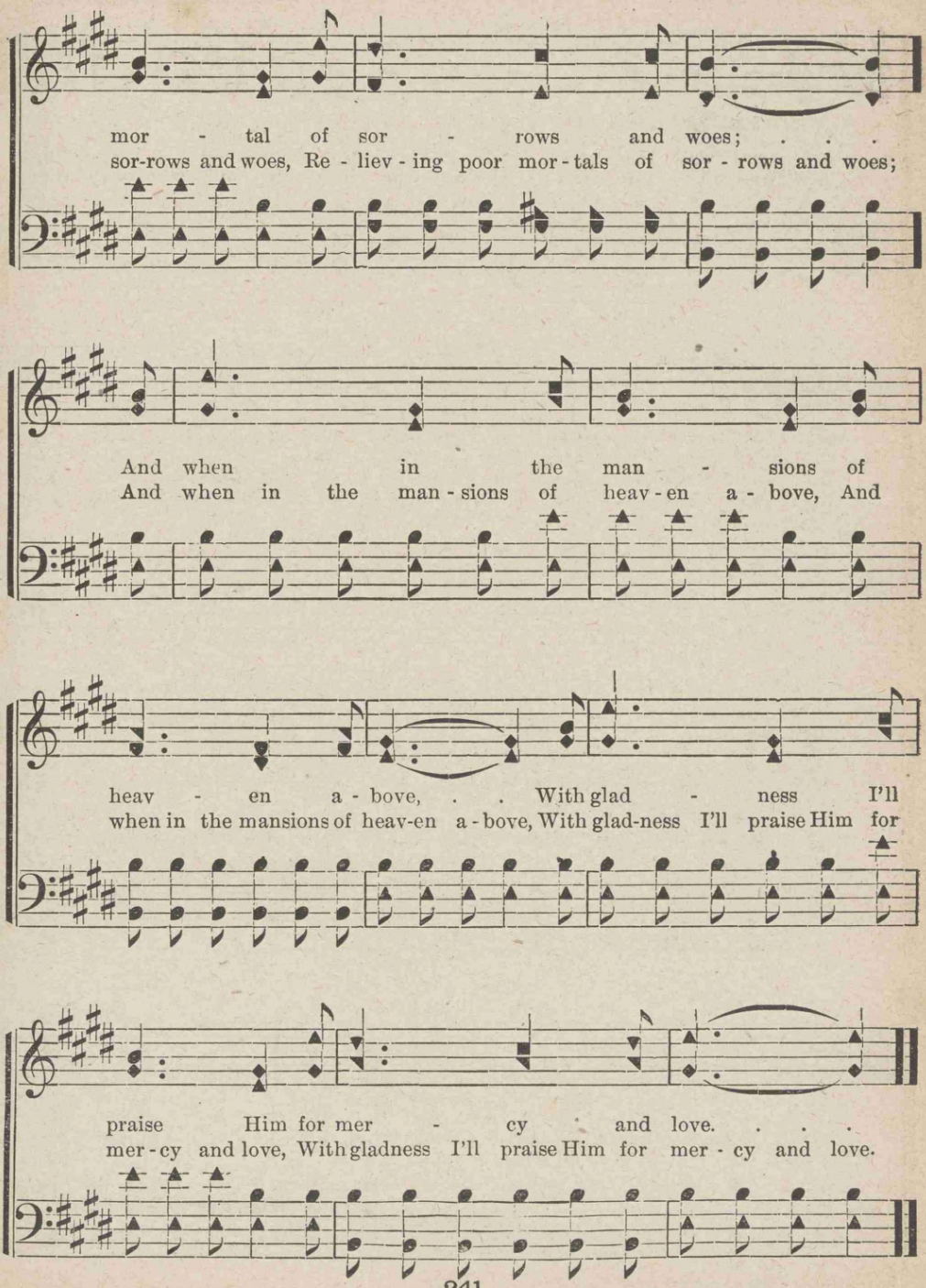
No. 257. WHEN JESUS WALKED IN GALILEE.

H. R. T. H. R. TUYRBYFILL.

Alto and Tenor Duet.

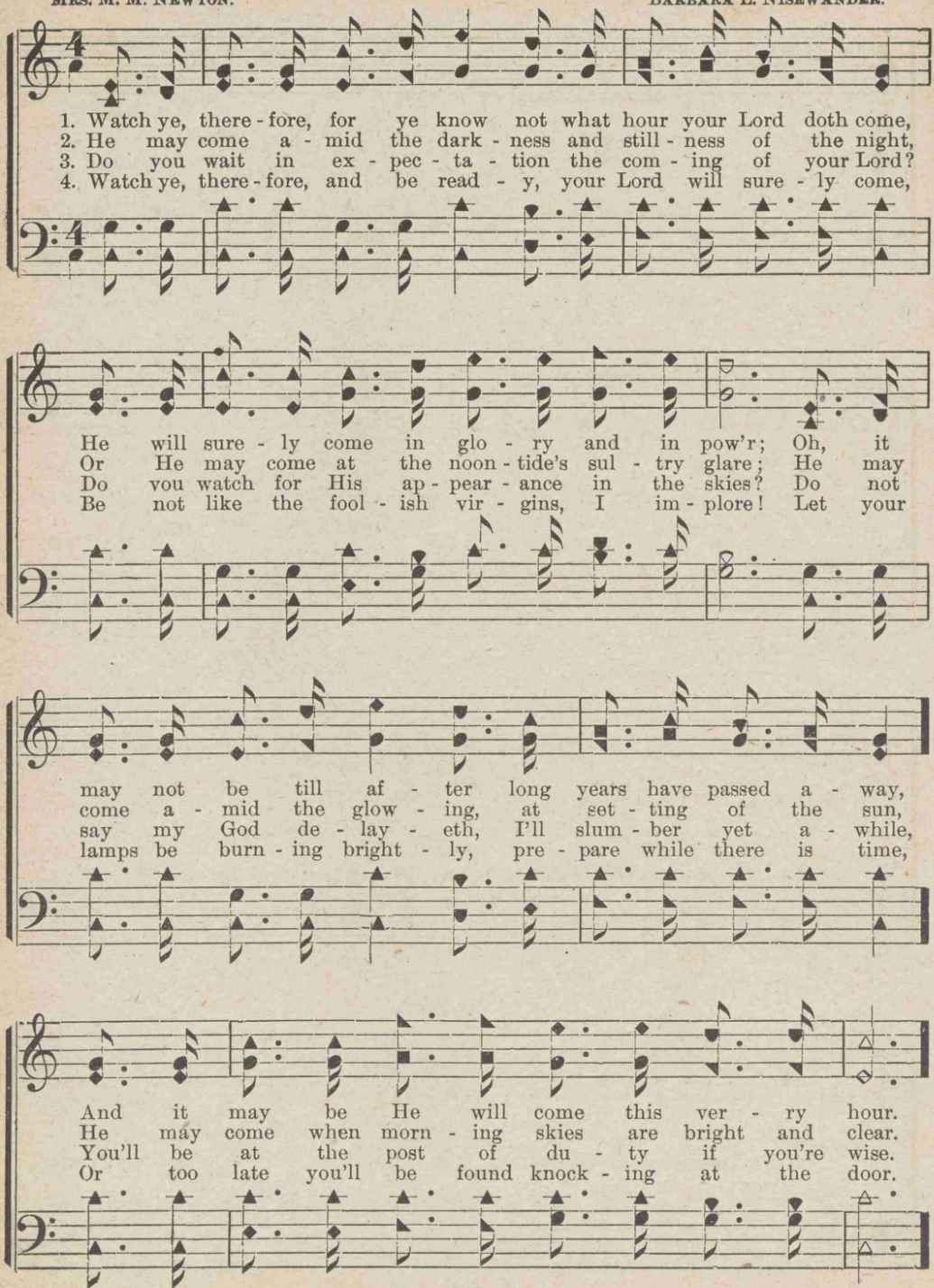


Copyright, 1896, by A. J. Showalter.


mor - tal of sor - rows and woes; . . .
sor-rows and woes, Re - liev - ing poor mor - tals of sor - rows and woes;
And when in the man - sions of
And when in the man - sions of heav - en a - bove, And
heav - en a - bove, . . With glad - ness I'll
when in the mansions of heav-en a - bove, With glad-ness I'll praise Him for
praise Him for mer - cy and love. . . .
mer - cy and love, With gladness I'll praise Him for mer - cy and love.

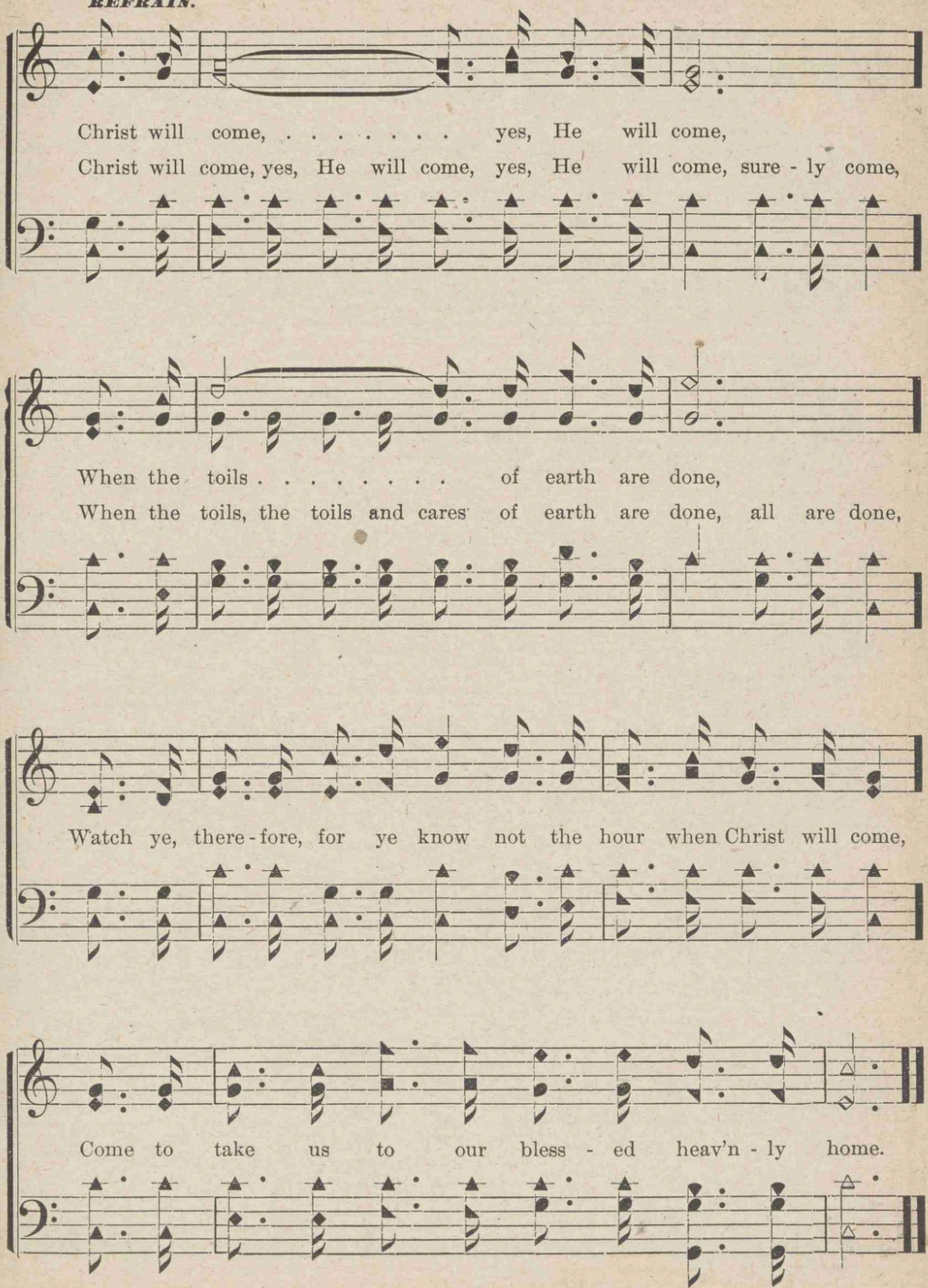
No. 258. WATCH YE, THEREFORE.

MRS. M. M. NEWTON. BARBARA L. NISEWANDER.



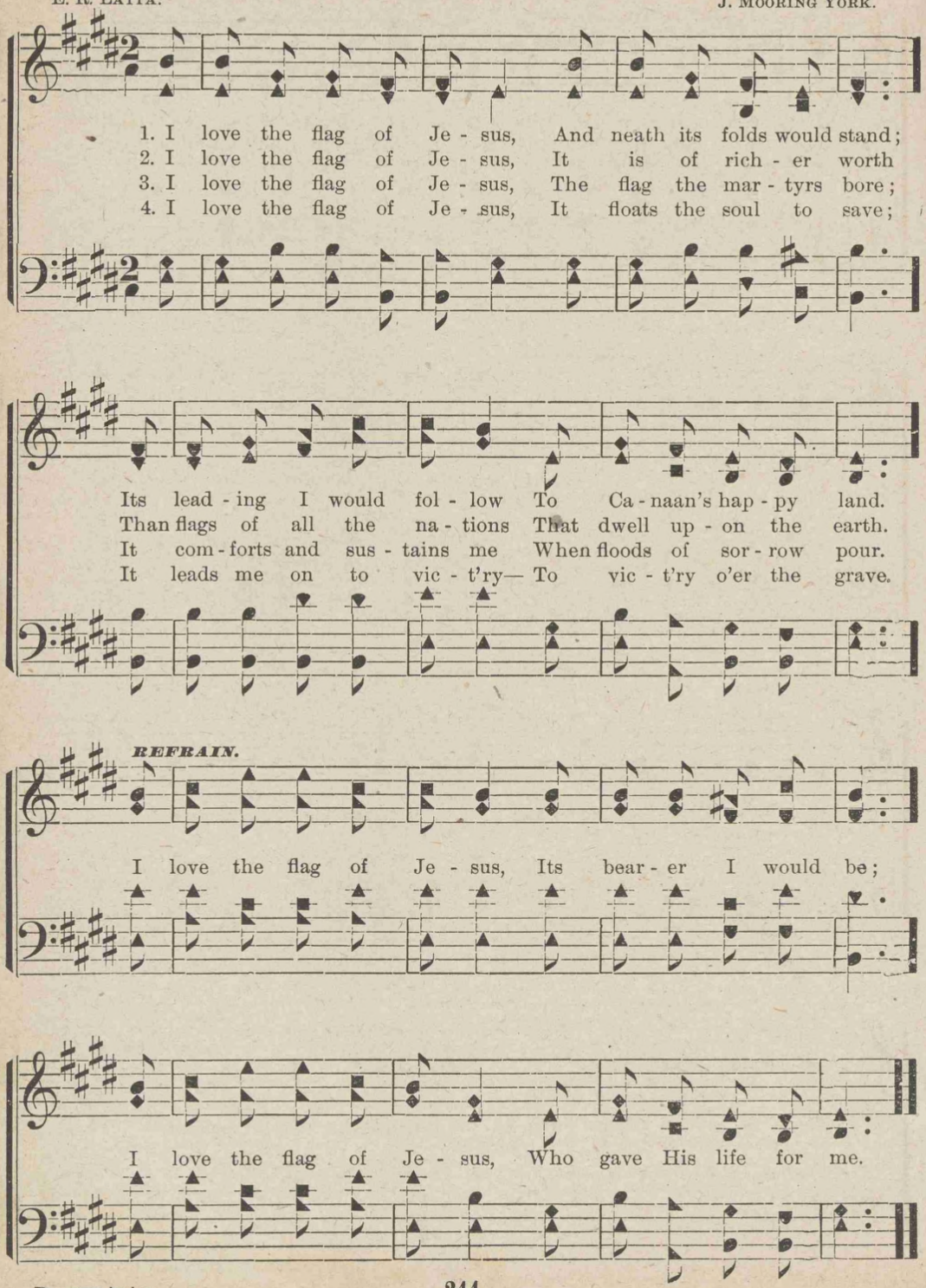
By per. of J. Henry Showalter.

REFRAIN.


Christ will come, ... yes, He will come,
Christ will come, yes, He will come, yes, He will come, sure - ly come,
When the toils . . . . . of earth are done,
When the toils, the toils and cares of earth are done, all are done,
Watch ye, there - fore, for ye know not the hour when Christ will come,
Come to take us to our bless - ed heav'n - ly home.

No. 259. I LOVE THE FLAG OF JESUS.

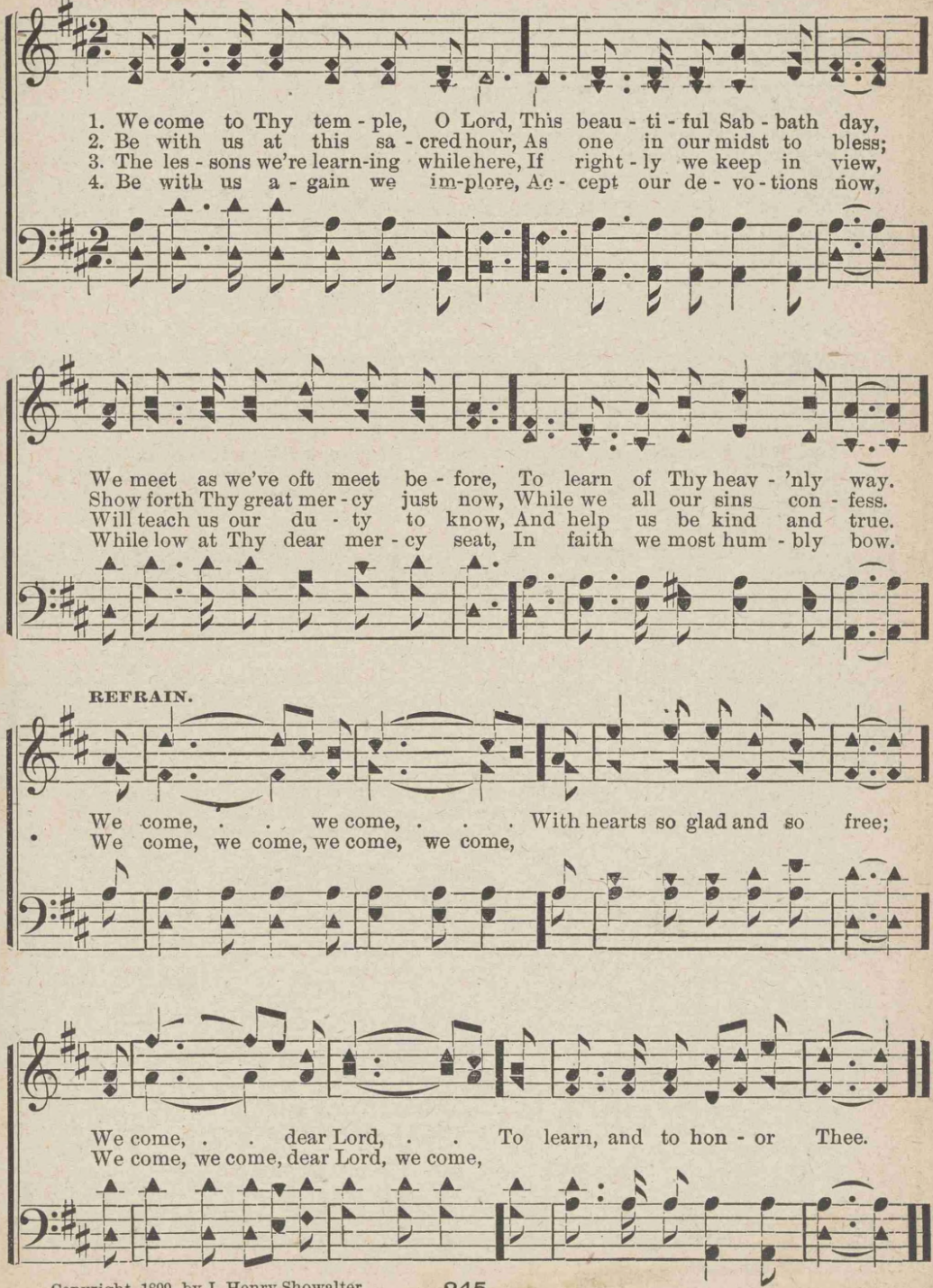
E. R. LATTA. J. MOORING YORK.



By permission.

No. 260. WE COME TO THY TEMPLE, O LORD. 8s & 7s. P.

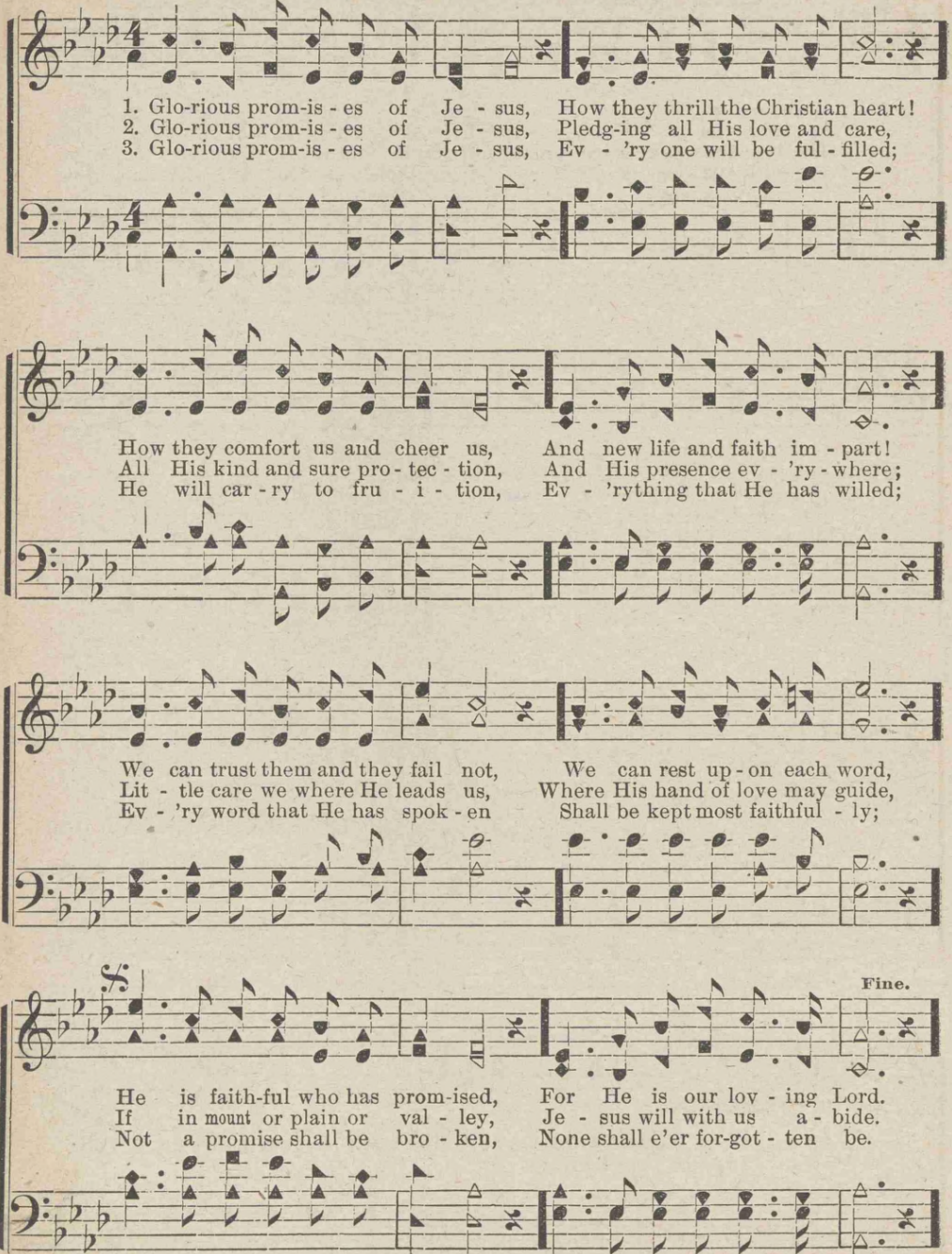
G. W. LYON. J. HENRY SHOWALTER.



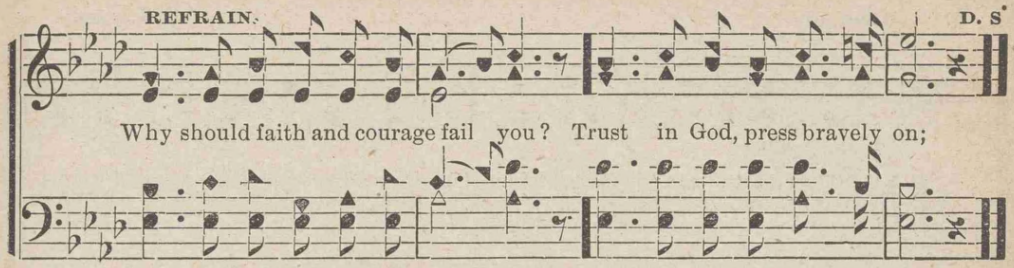
Copyright, 1899, by J. Henry Showalter.

No. 261. GLORIOUS PROMISES OF JESUS. 8s & 7s, D.

Rev. ELISHA A. HOFFMAN. J. HENRY SHOWALTER.

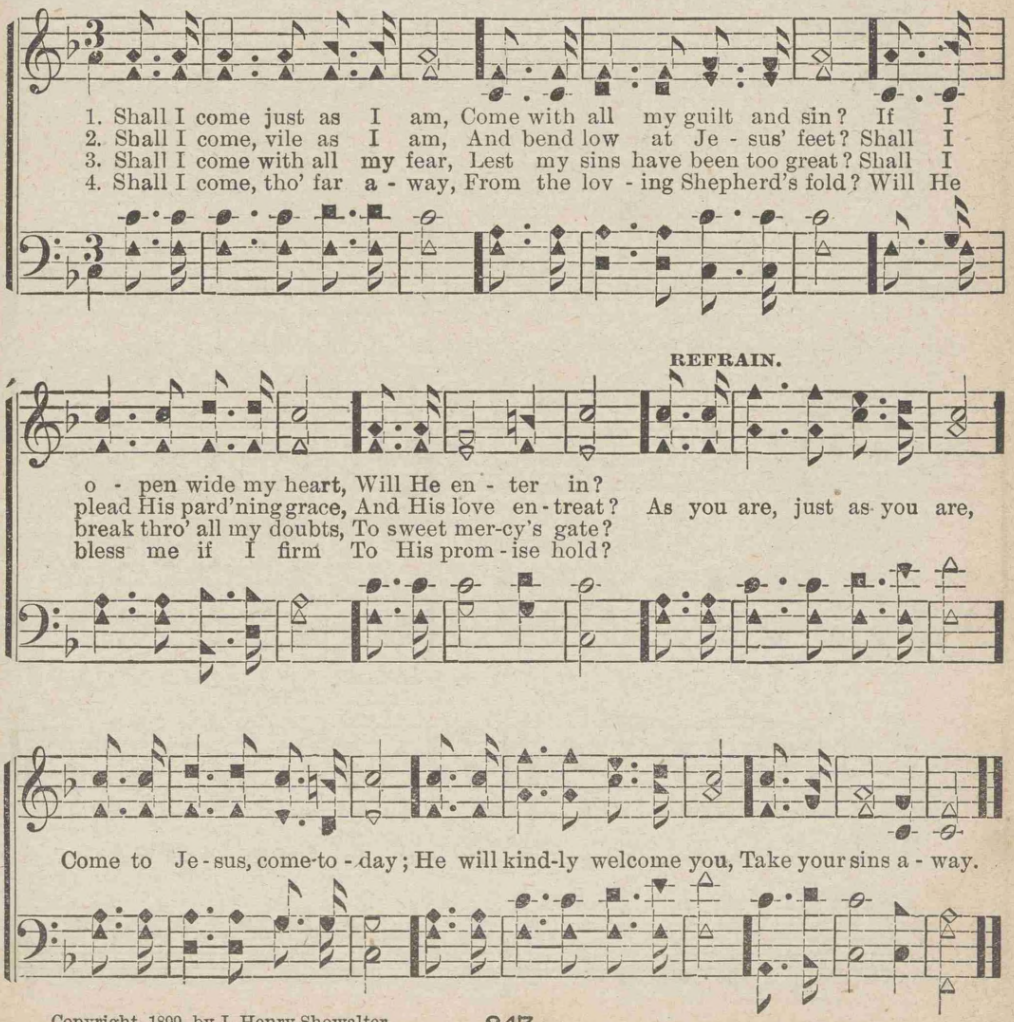


Copyright, 1899, by J. Henry Showalter.



No. 262. COME JUST AS YOU ARE. 7s & 5s.

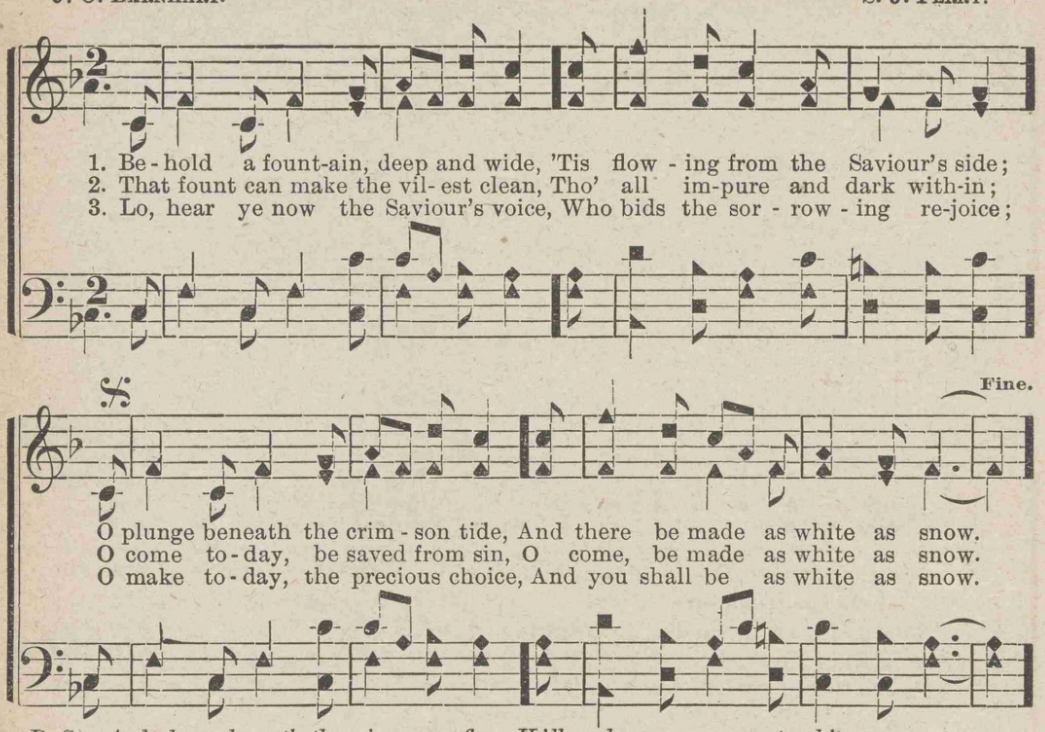
Rev. A. ELISHA HOFFMAN. J. HENRY SHOWALTER.

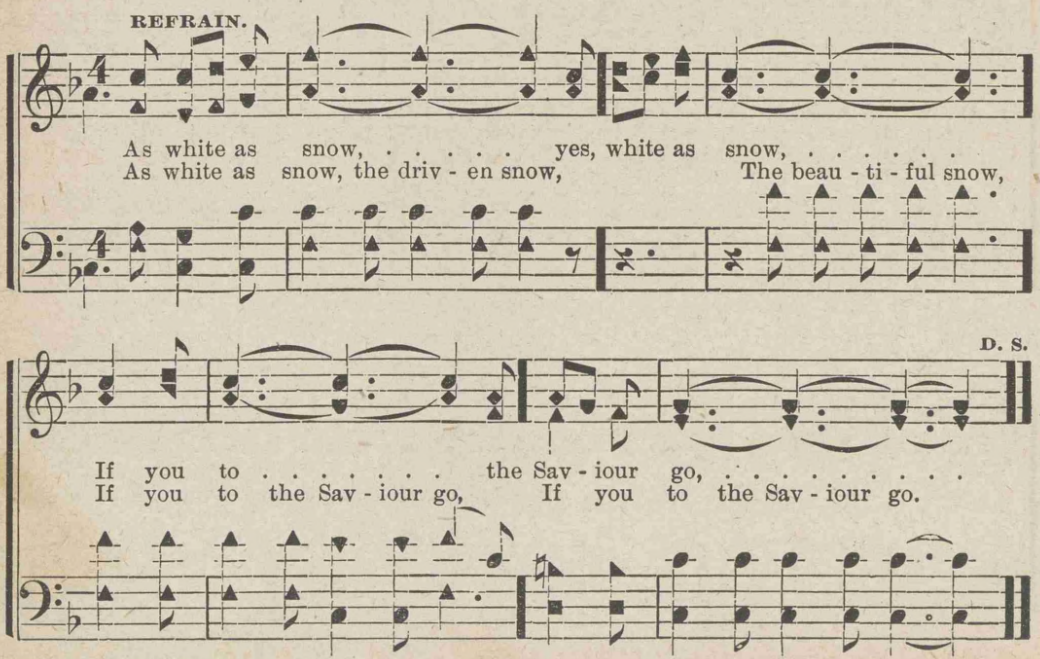


Copyright, 1899, by J. Henry Showalter.

No. 263. BEHOLD A FOUNTAIN. L. M.

J. O. BARNHART. S. J. PERRY.



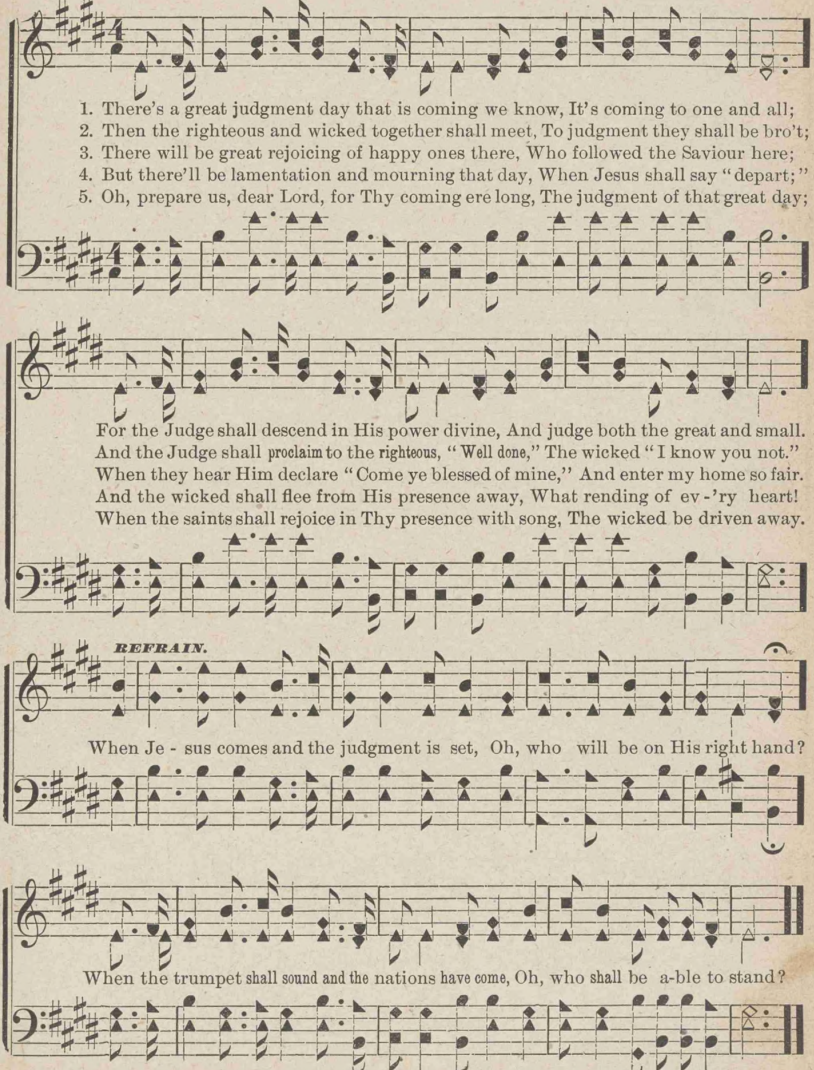


Copyright, 1899, by J. Henry Showalter.

No. 264. OH, WHO SHALL BE ABLE TO STAND?

"For the great day of His wrath is come, and who shall be able to stand?"—REV. 6: 7.

REV. W. T. DALE. G. W. BROWN.

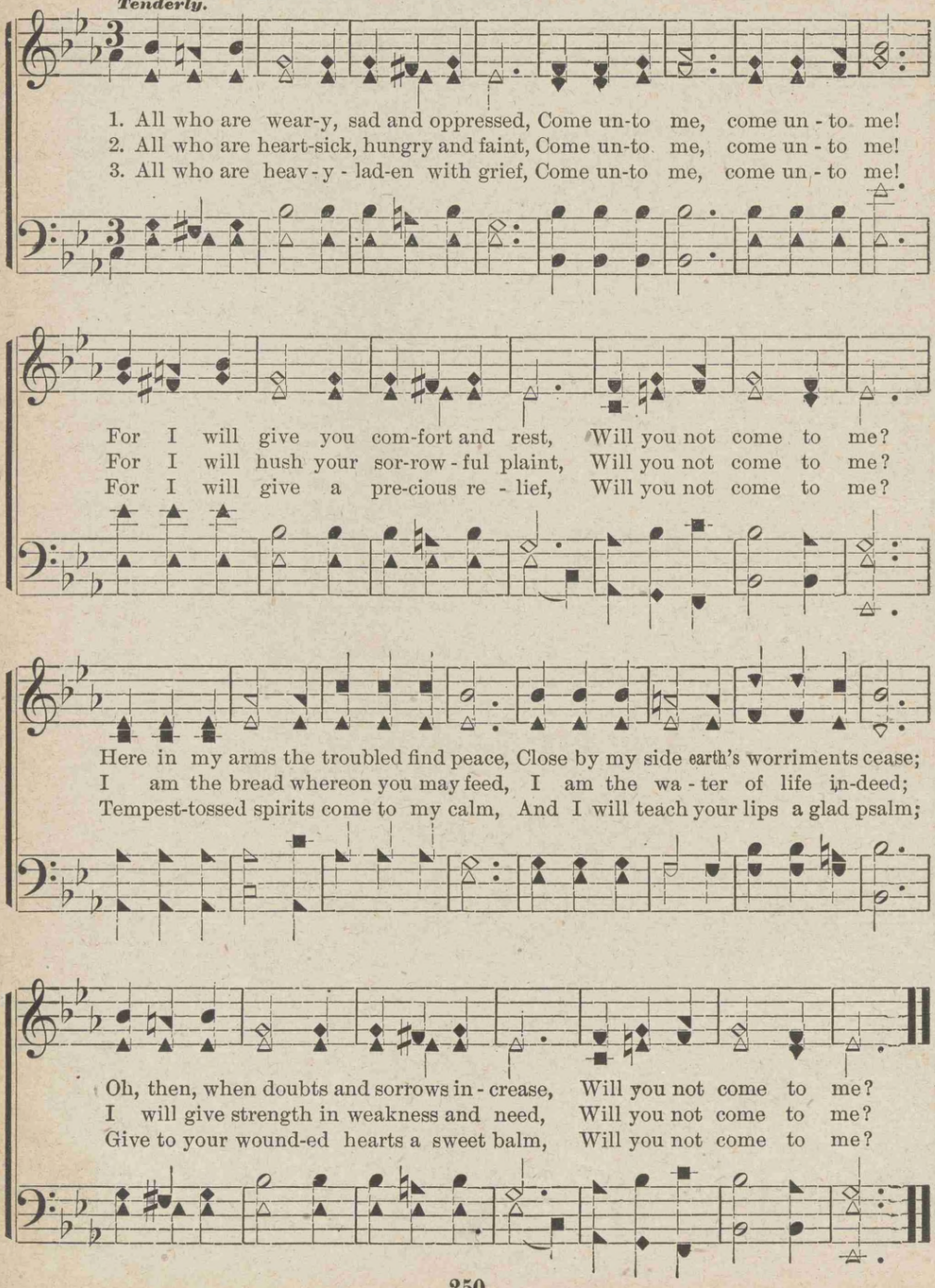


Copyright, 1894, by S. J. Perry and W. T. Dale.

No. 265. WILL YOU NOT COME TO ME?

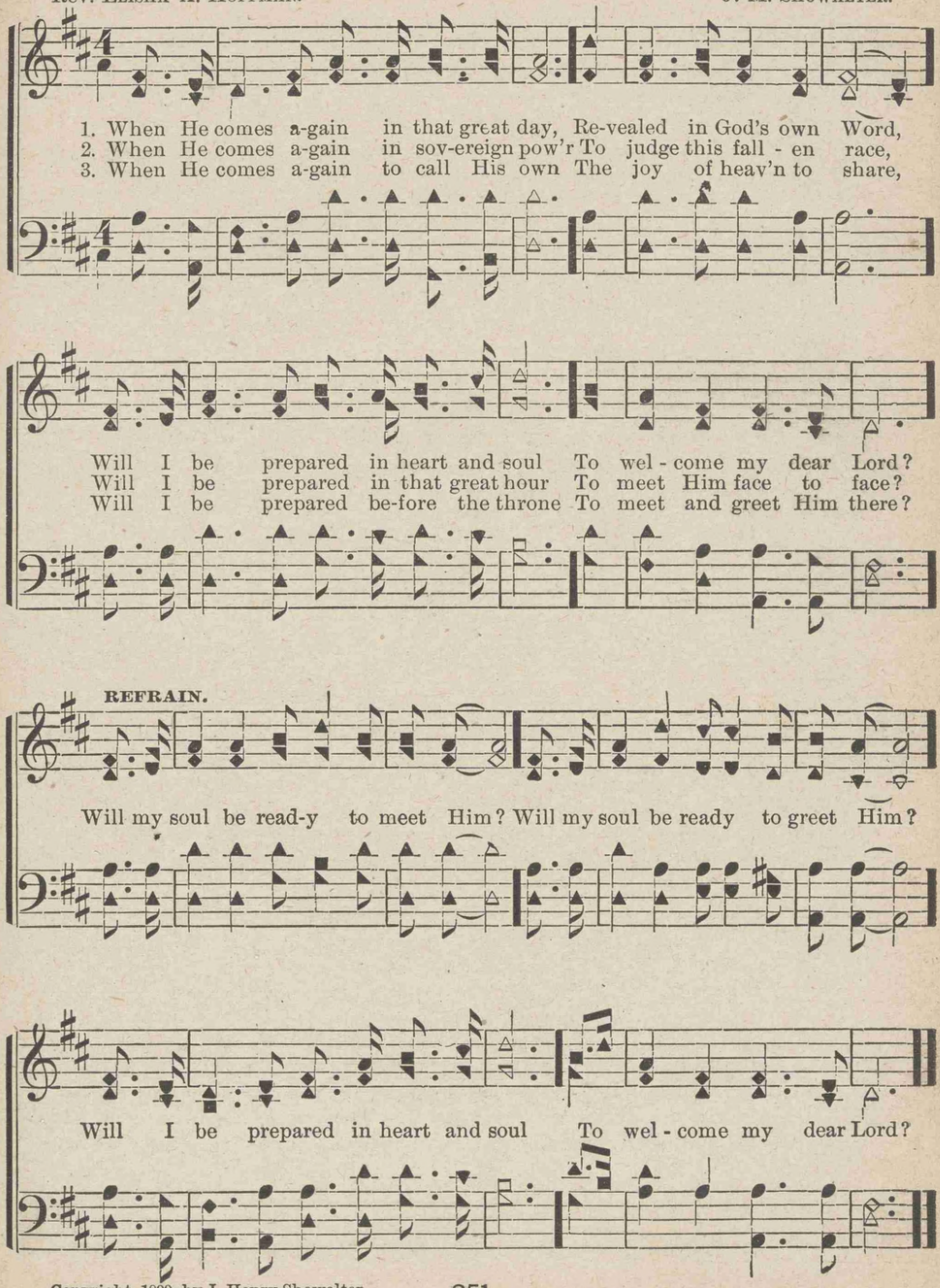
BIRDIE BELL. H. N. LINCOLN. By per.

Tenderly.



No. 266. WILL MY SOUL BE READY? 9s & 6s.

Rev. ELISHA A. HOFFMAN. J. M. SHOWALTER.

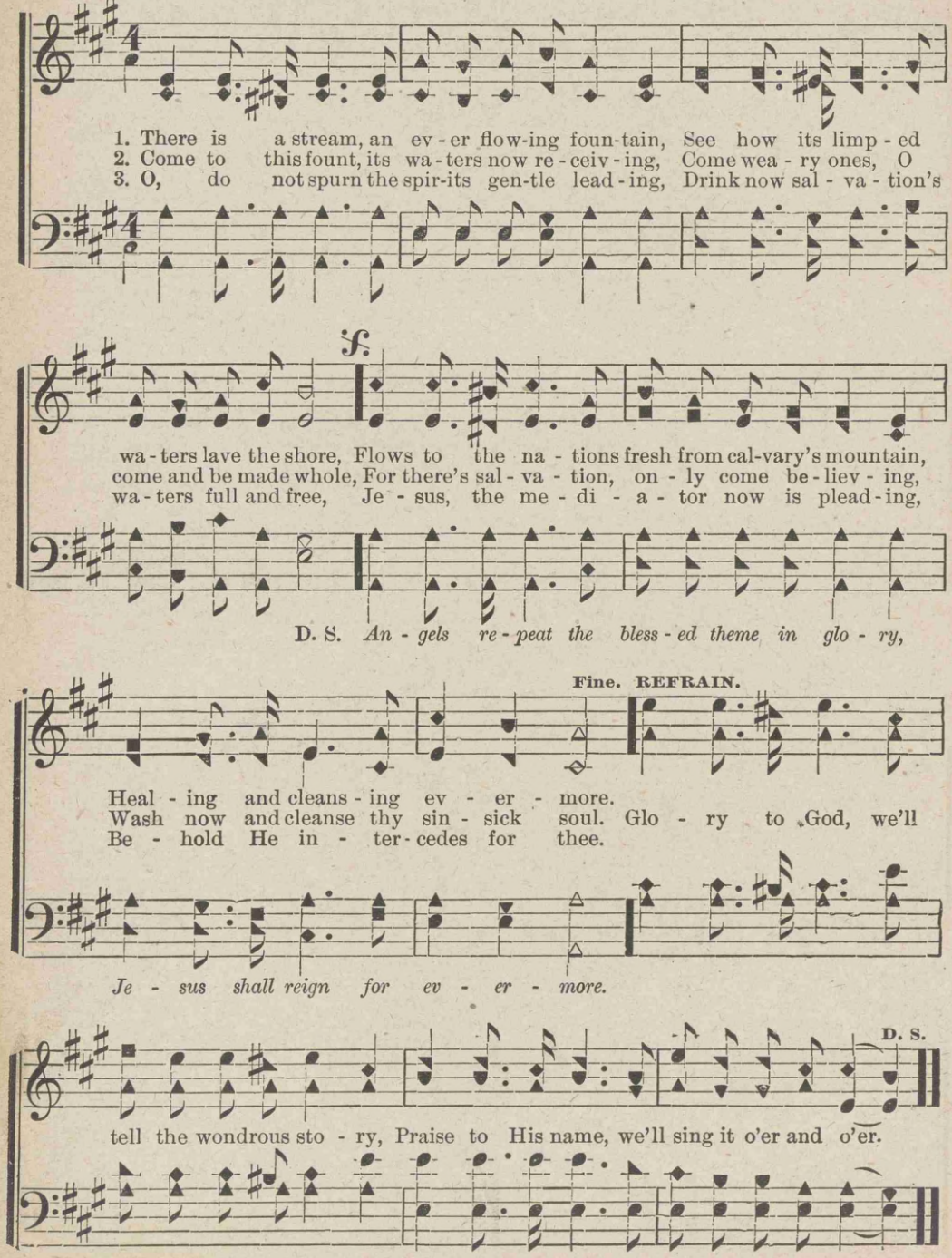


Copyright, 1899, by J. Henry Showalter.

No. 267. FOUNTAIN OF LIFE.

Whosoever will, let Him take the water of life freely.—REV. 22 : 17.

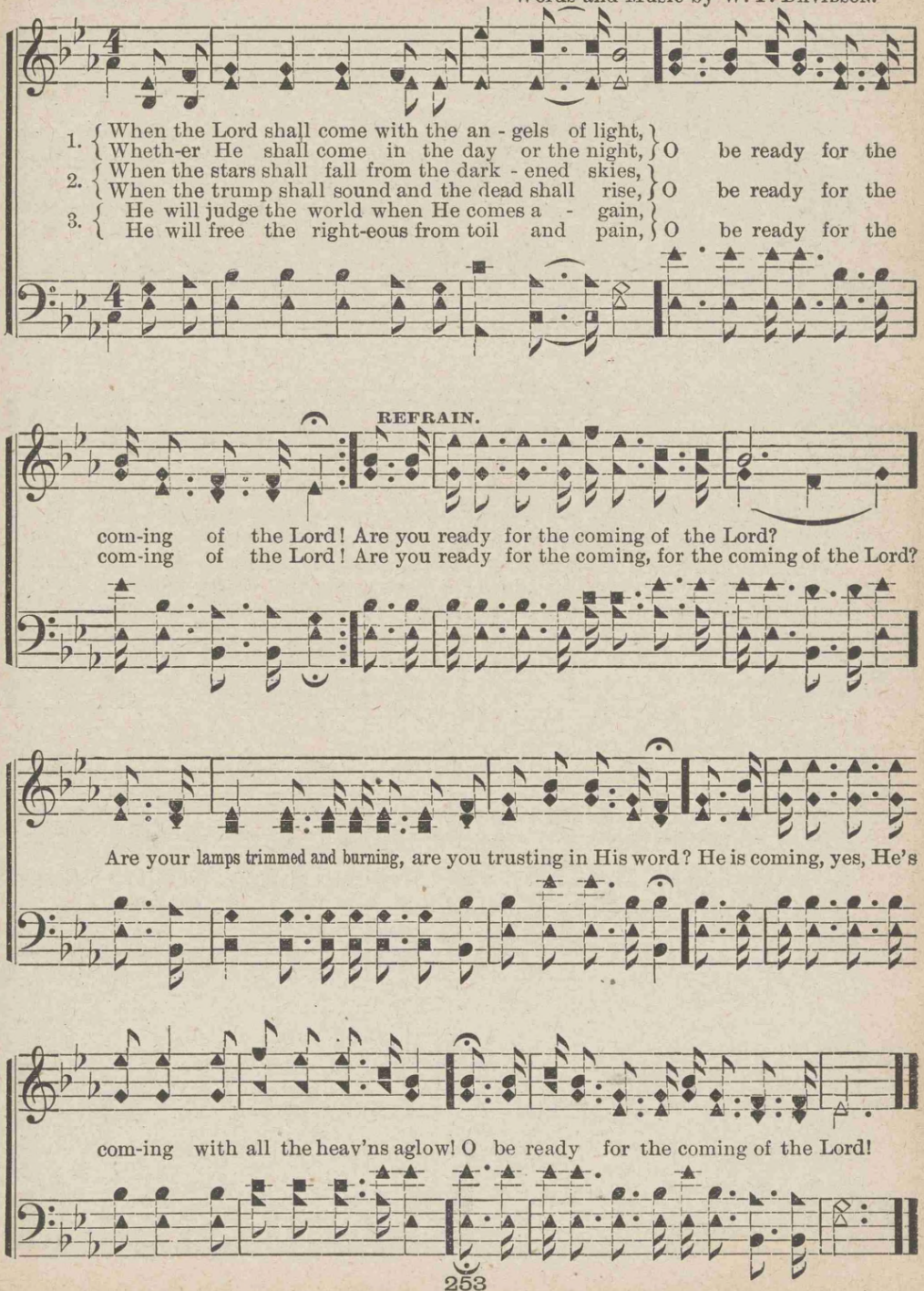
S. J. P. S. J. PERRY.



Copyright, 1899, by J. Henry Showalter.

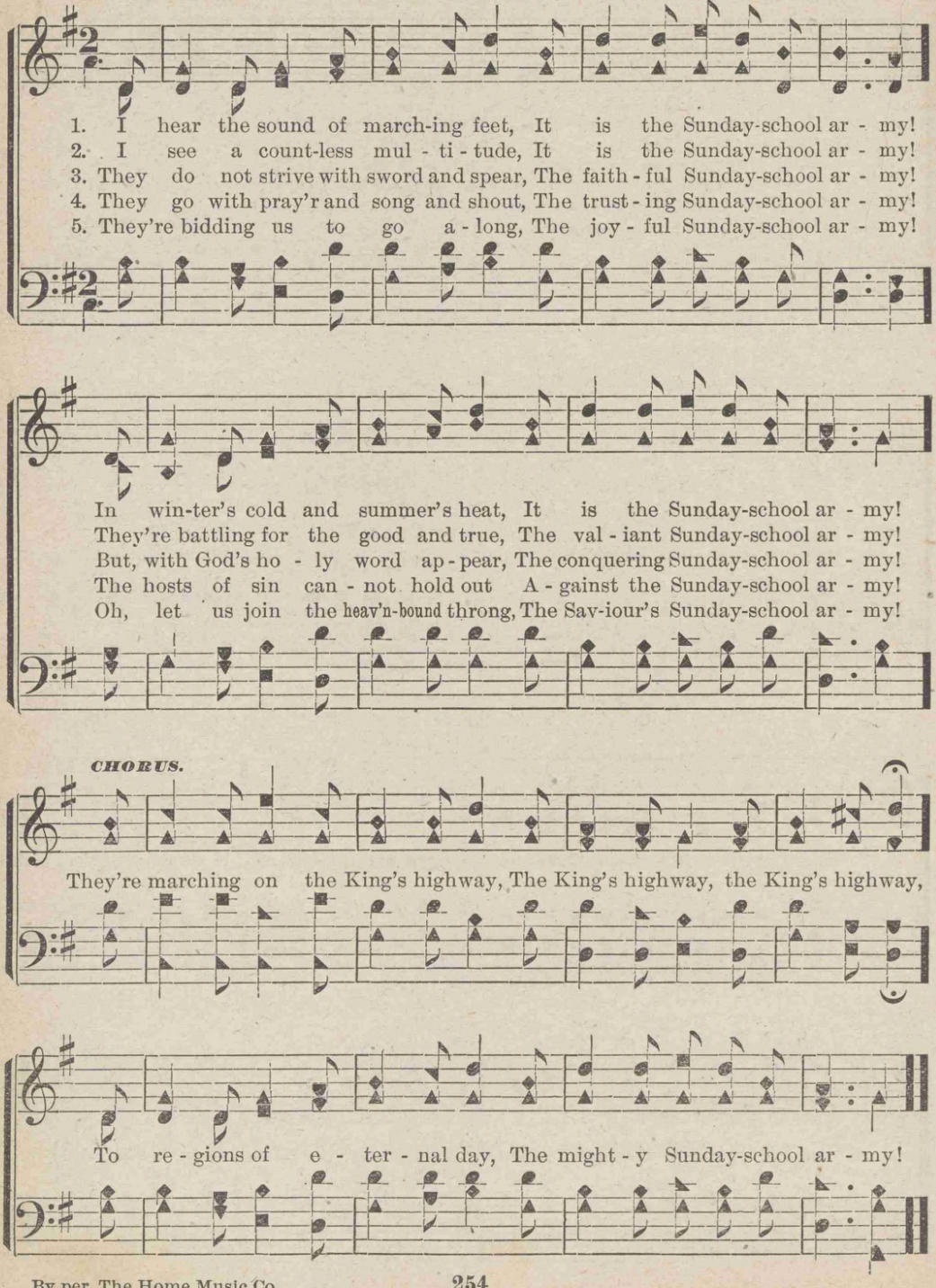
No. 268. WHEN THE LORD SHALL COME. 11s. P.

Words and Music by W. P. DAVIDSON.



No. 269. THE SUNDAY-SCHOOL ARMY.

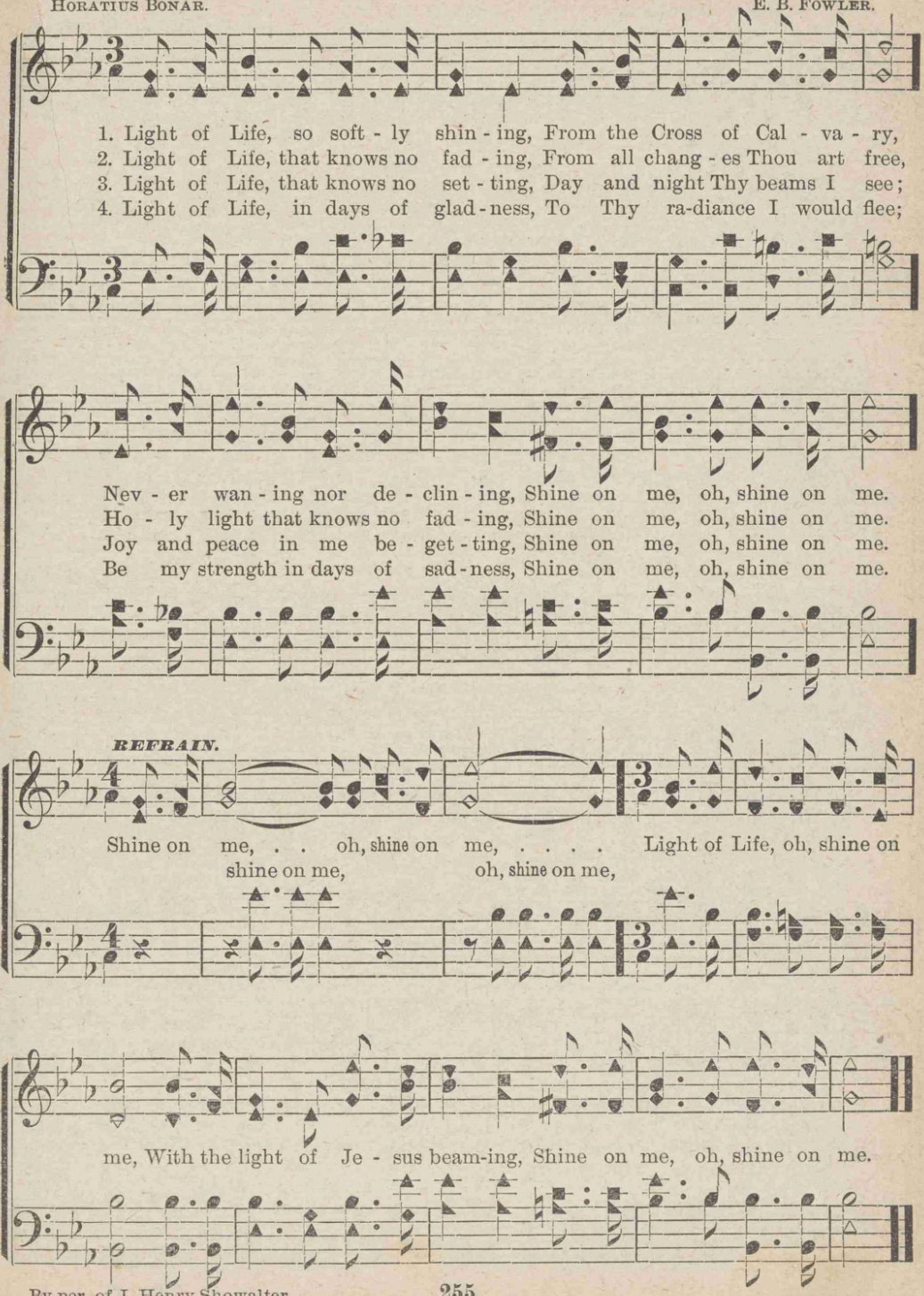
E. R. LATTA. GEO. B. HOLSINGER.



By per. The Home Music Co.

No. 270. SHINE ON ME.

HORATIUS BONAR. E. B. FOWLER.

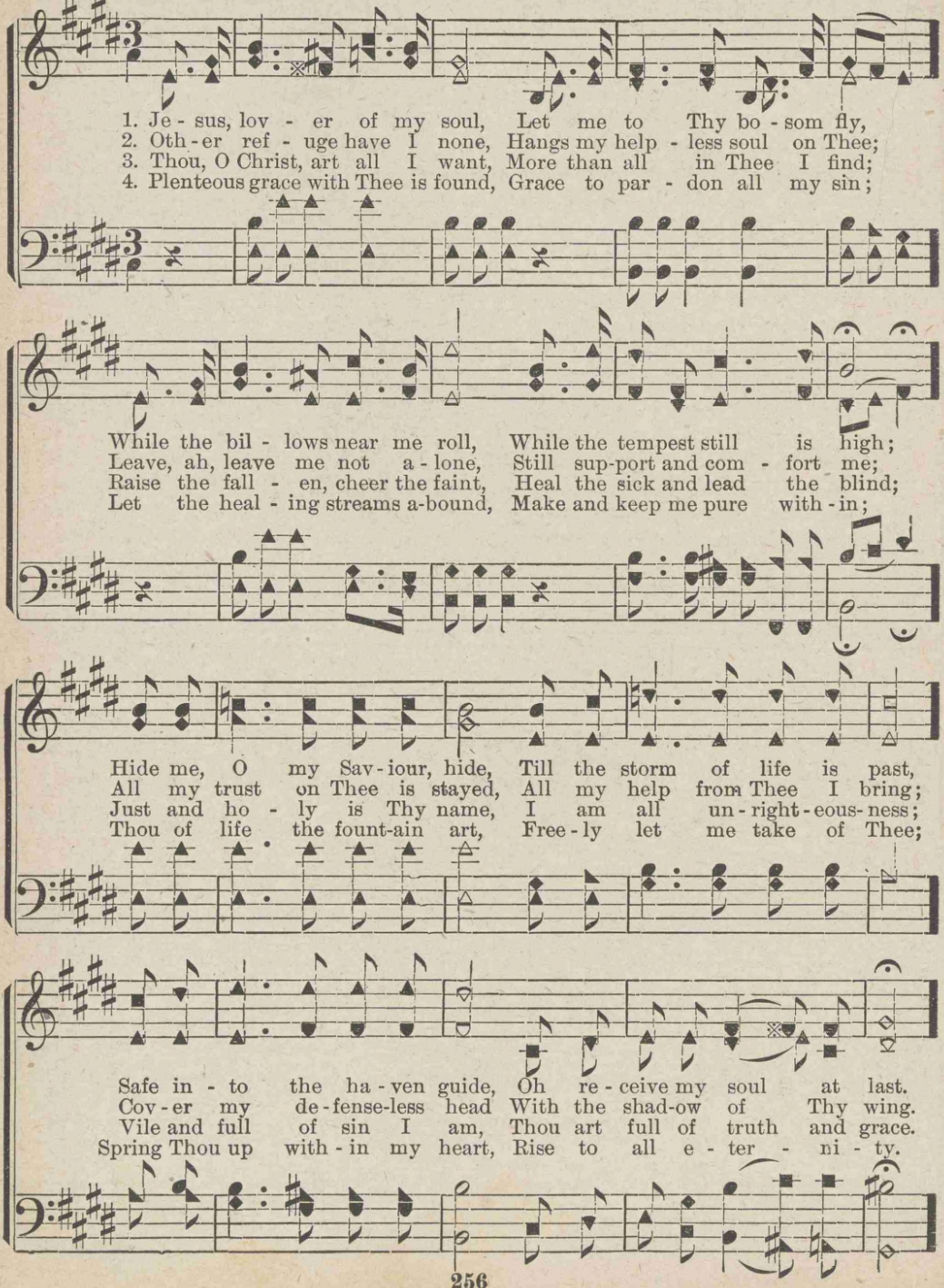


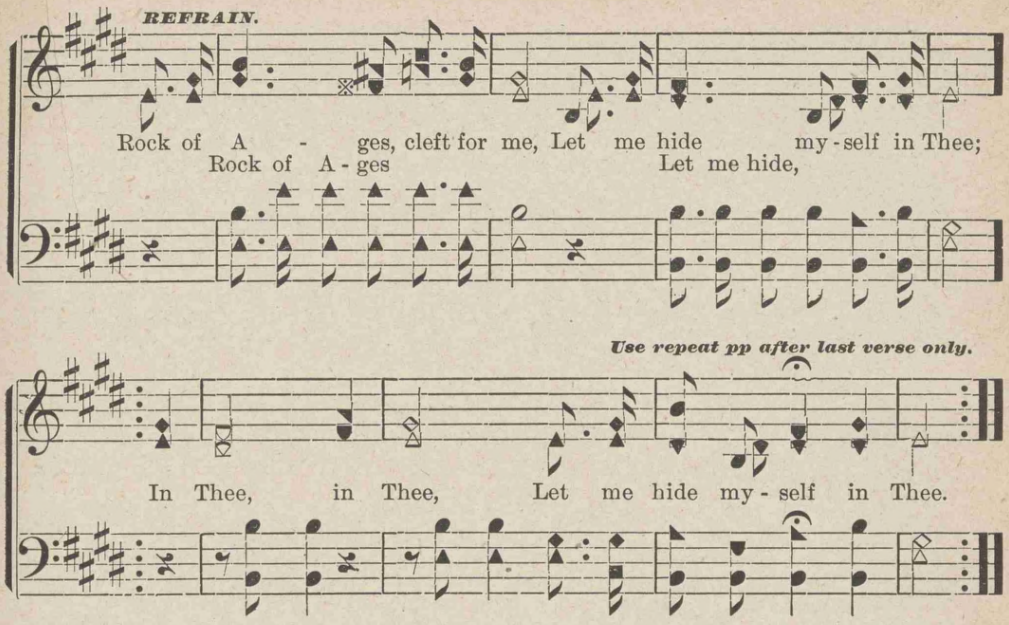
By per. of J. Henry Showalter.

No. 271. REFUGE AND STRENGTH.

"God is our refuge and strength; a very present help in trouble."—Ps. 46: 1.

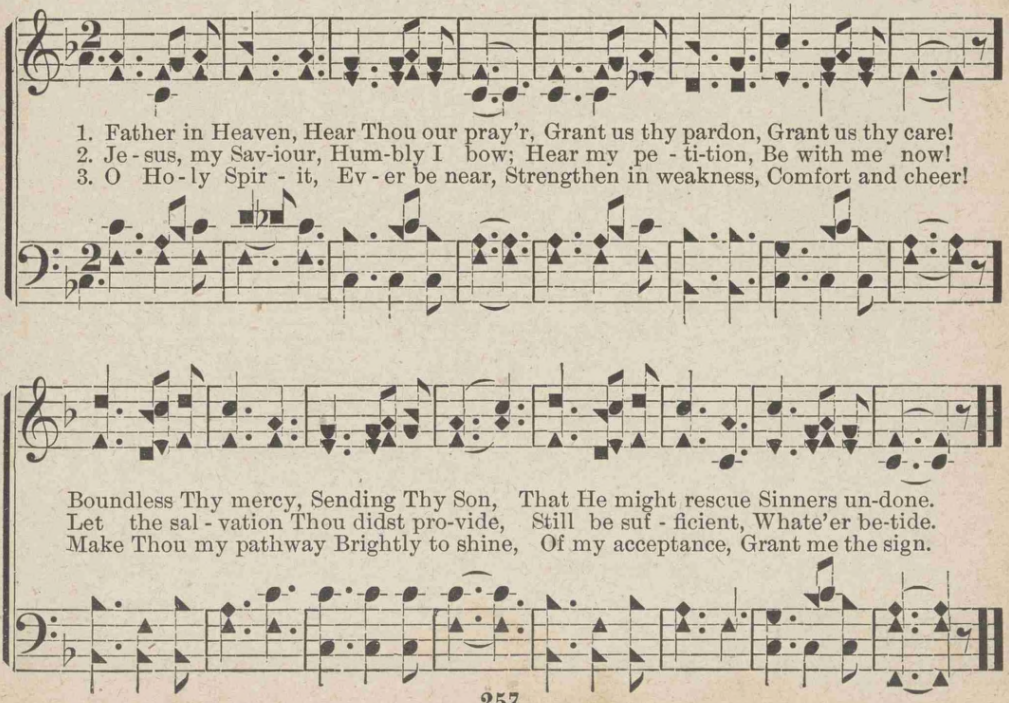
WESLEY. T. C. O'KANE. By per.





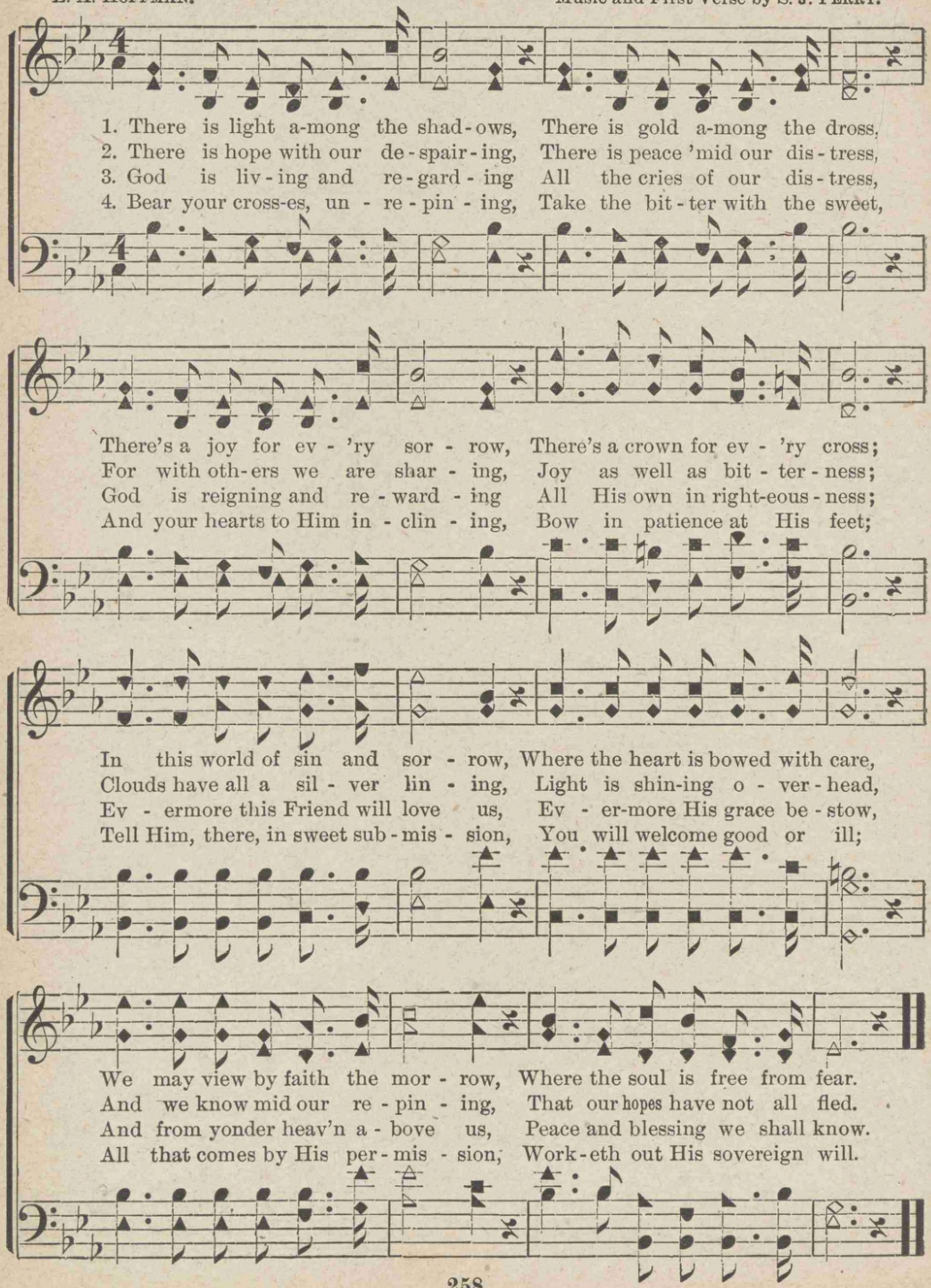
No. 272. A PRAYER. 5s & 4s.

E. REEDER. J. HENRY SHOWALTER.



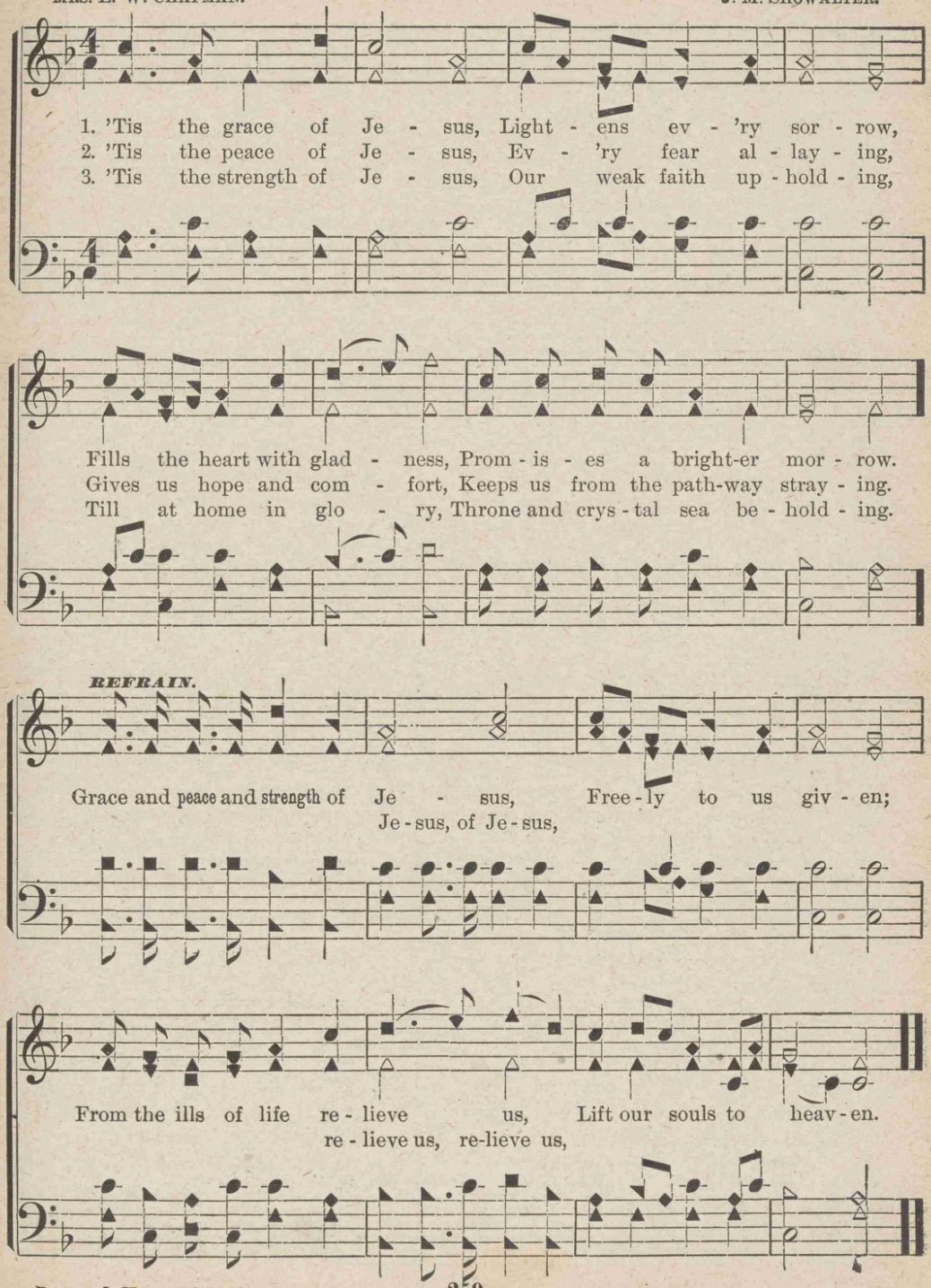
No. 273. LIGHT AMONG THE SHADOWS.

E. A. HOFFMAN. Music and First Verse by S. J. PERRY.



No. 274. GRACE, PEACE AND STRENGTH.

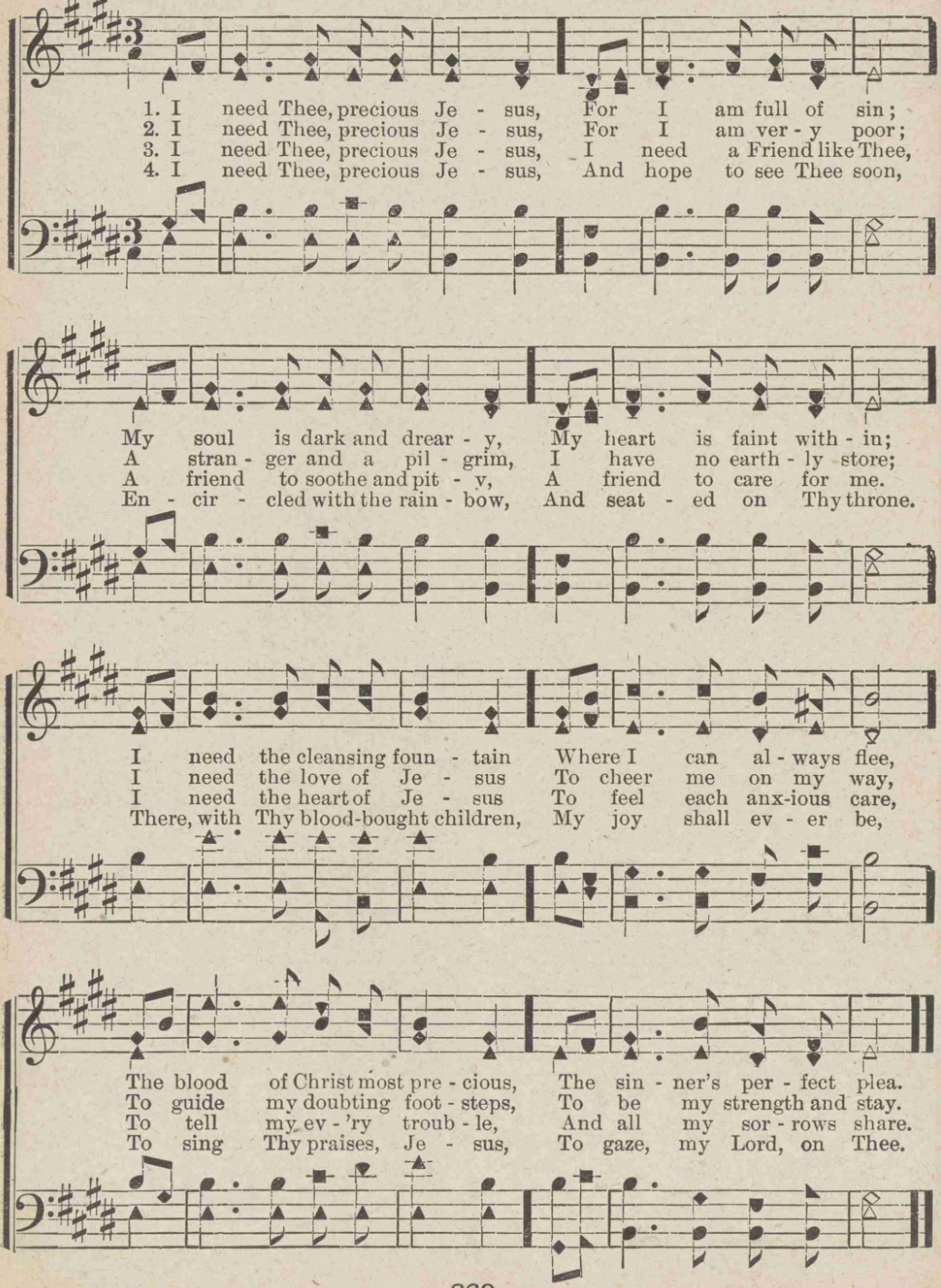
MRS. E. W. CHAPMAN. J. M. SHOWALTER.



By per. J. Henry Showalter.

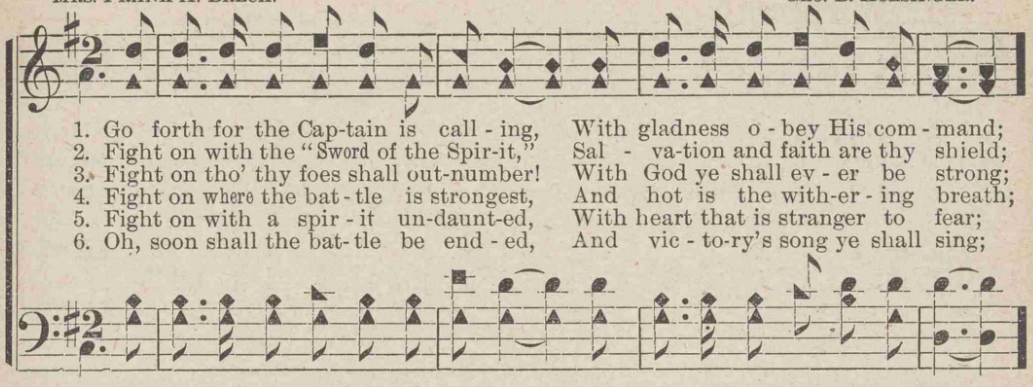
No. 275. I NEED THEE, PRECIOUS JESUS. 7s & 6s. D.

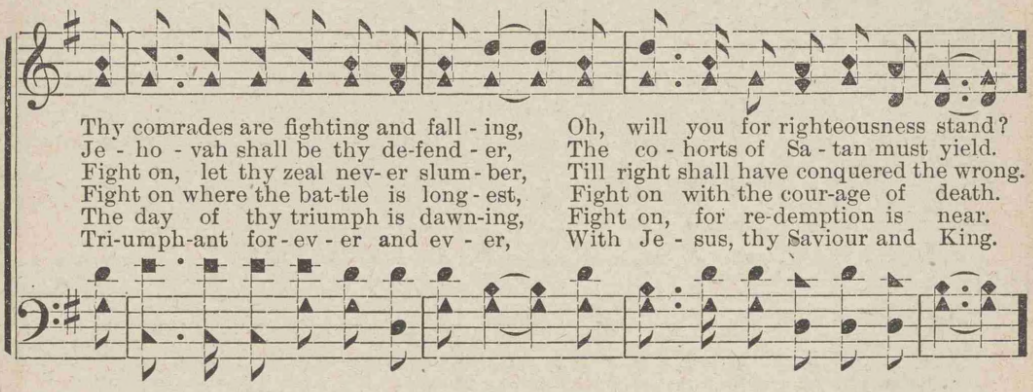
FREDERICK WHITFIELD. 1859. J. HENRY SHOWALTER.

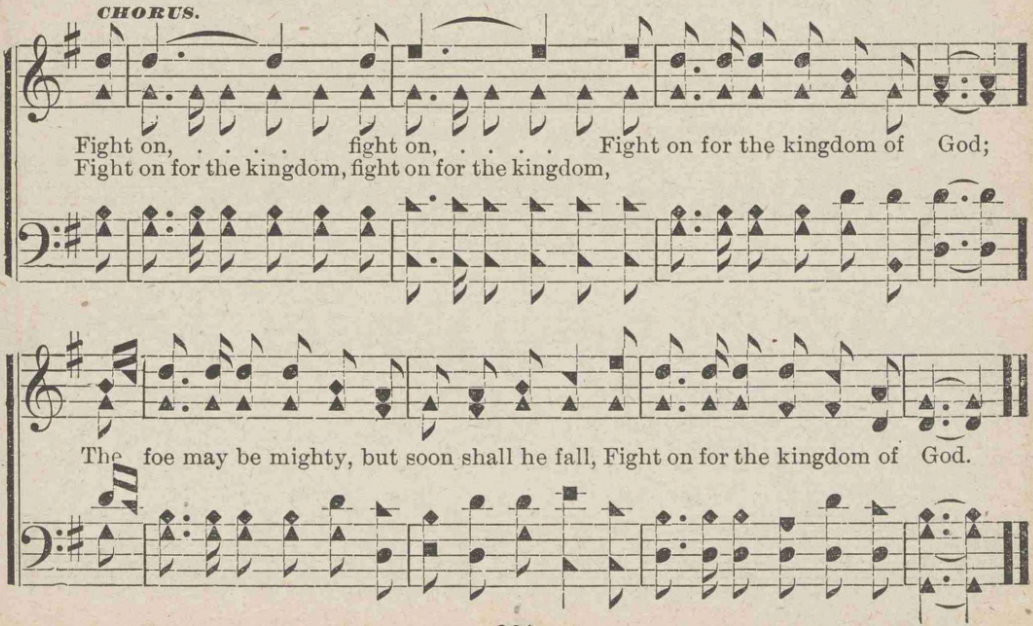


No. 276. FIGHT FOR THE KINGDOM.

MRS. FRANK A. BRECK. GEO. B. HOLSINGER.



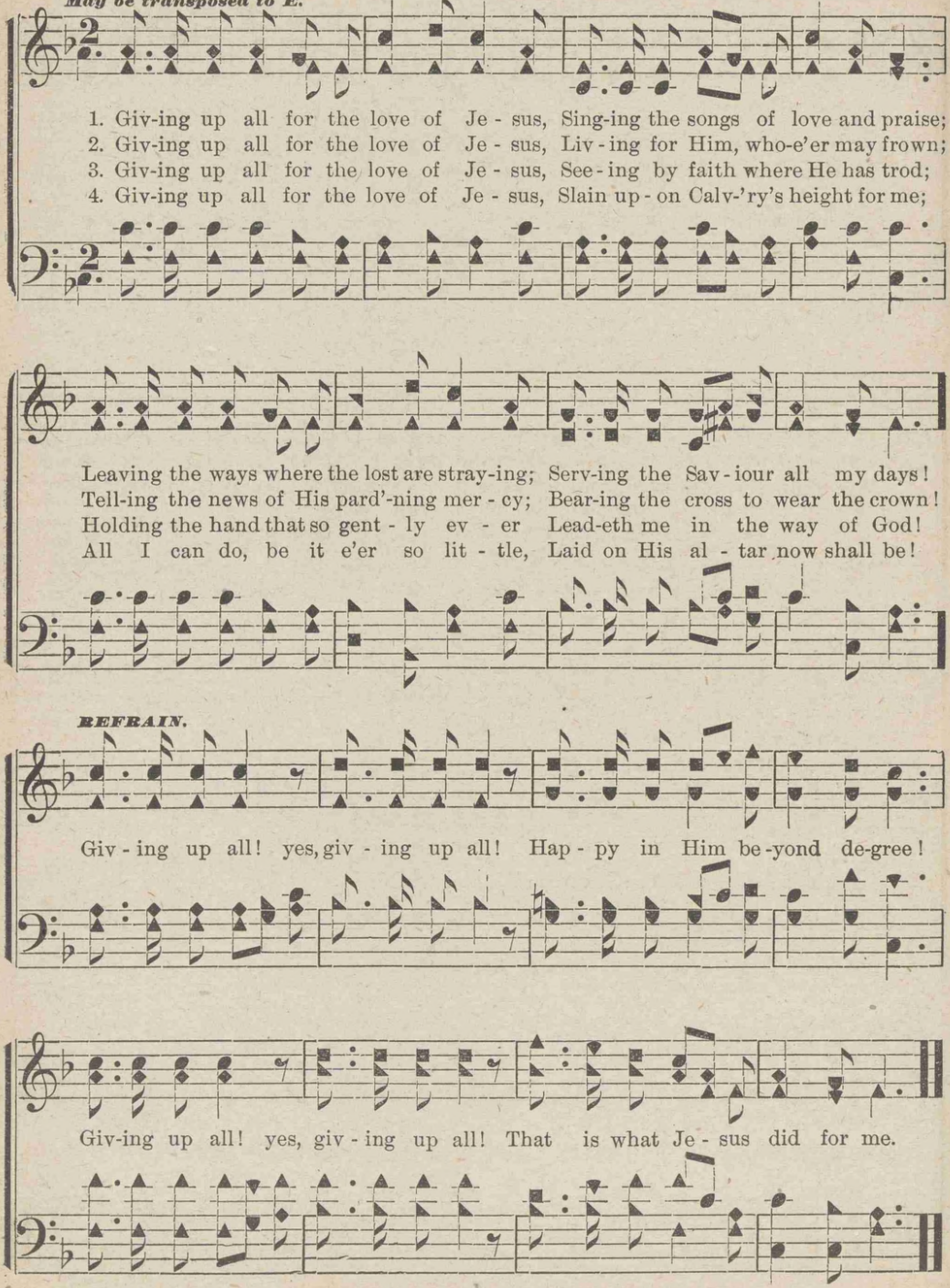




Copyright, 1897, by Geo. B. Holsinger.

No. 277. GIVING UP ALL.

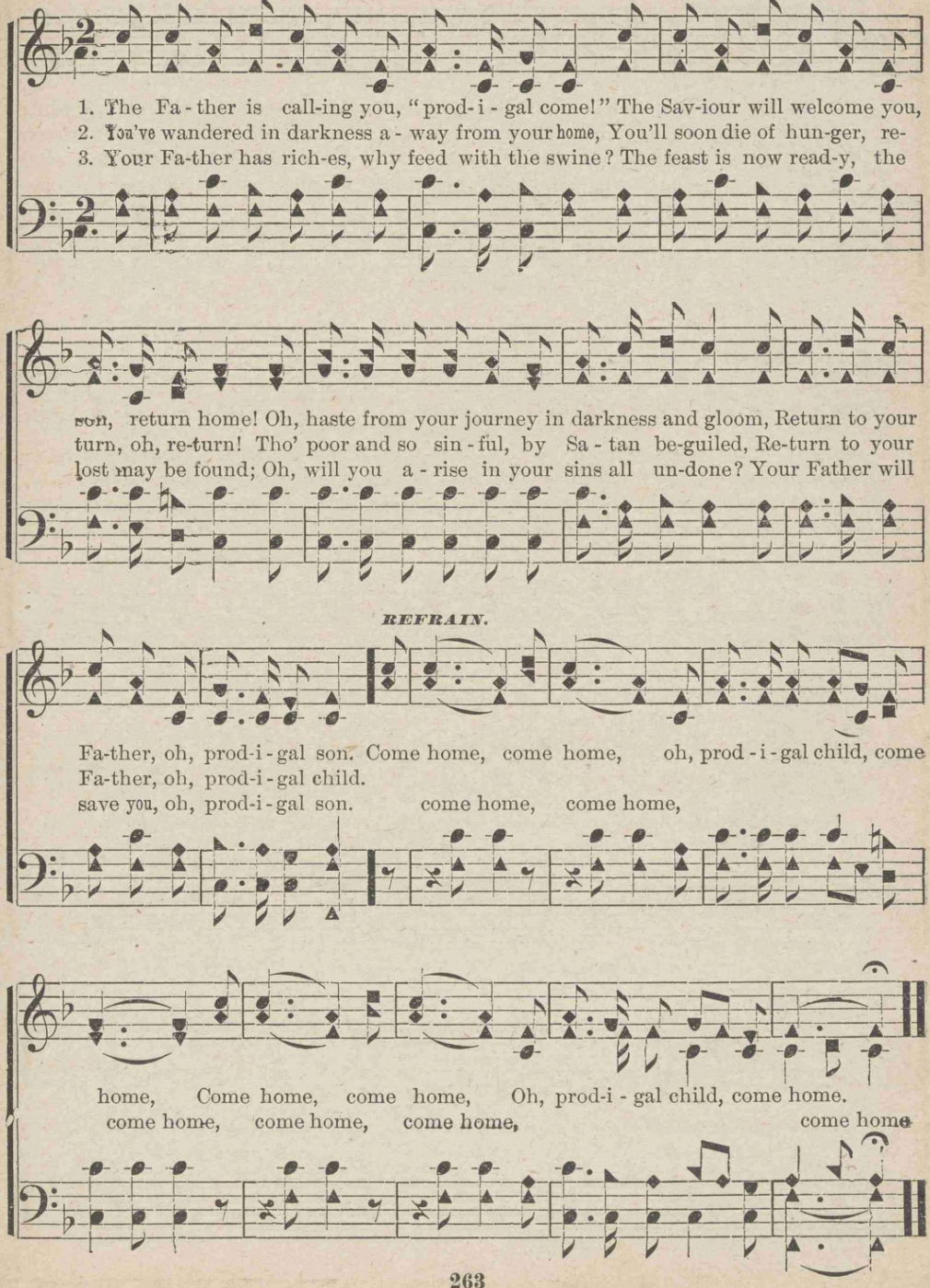
E. REEDER. *May be transposed to E.* T. B. MOSLEY.



By per. J. Henry Showalter.

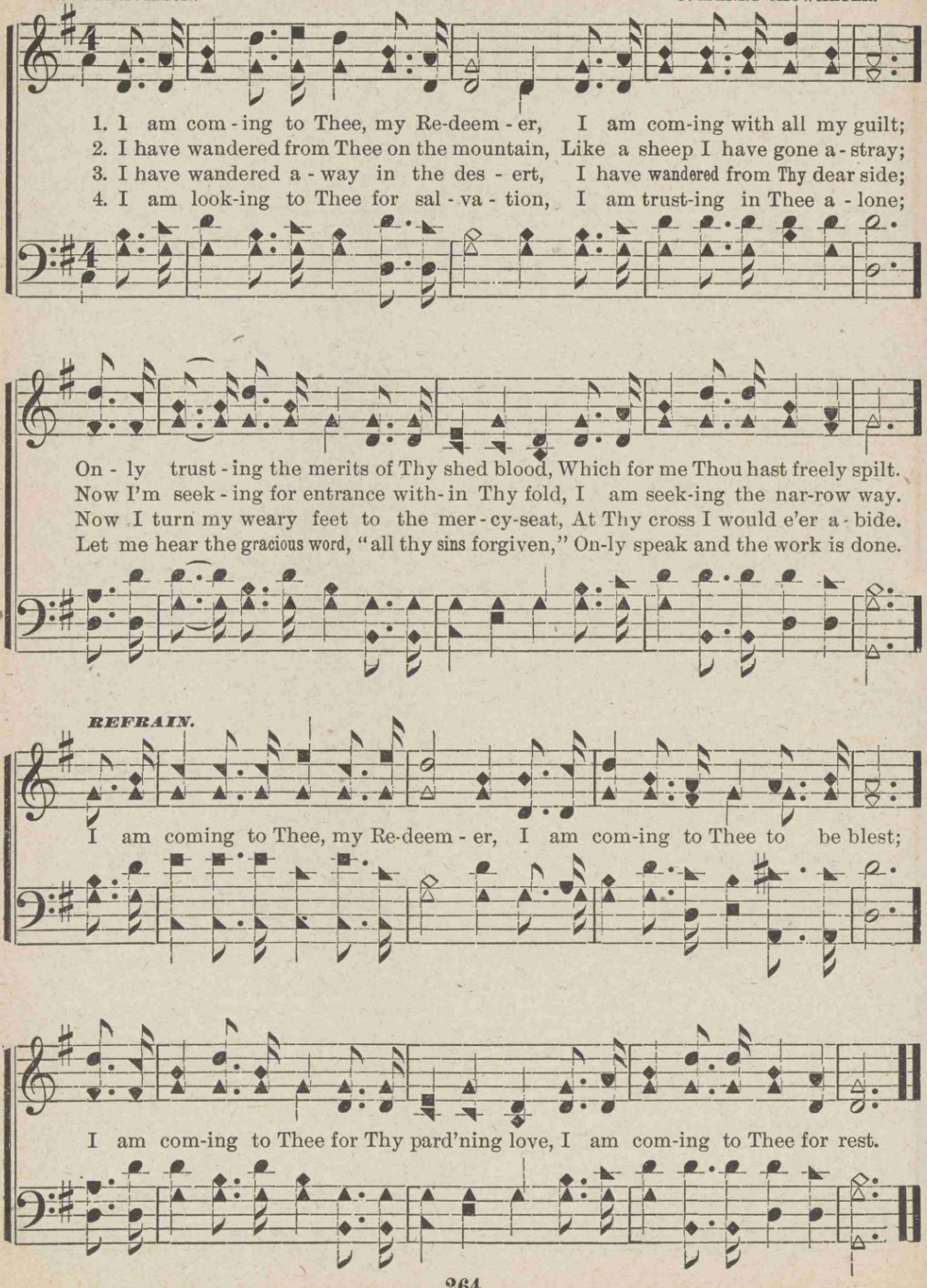
No. 278. PRODIGAL CHILD.

T. A. P. THOS. A. POPE.



No. 279. I AM COMING TO THEE.

W. P. DAVIDSON. J. HENRY SHOWALTER.

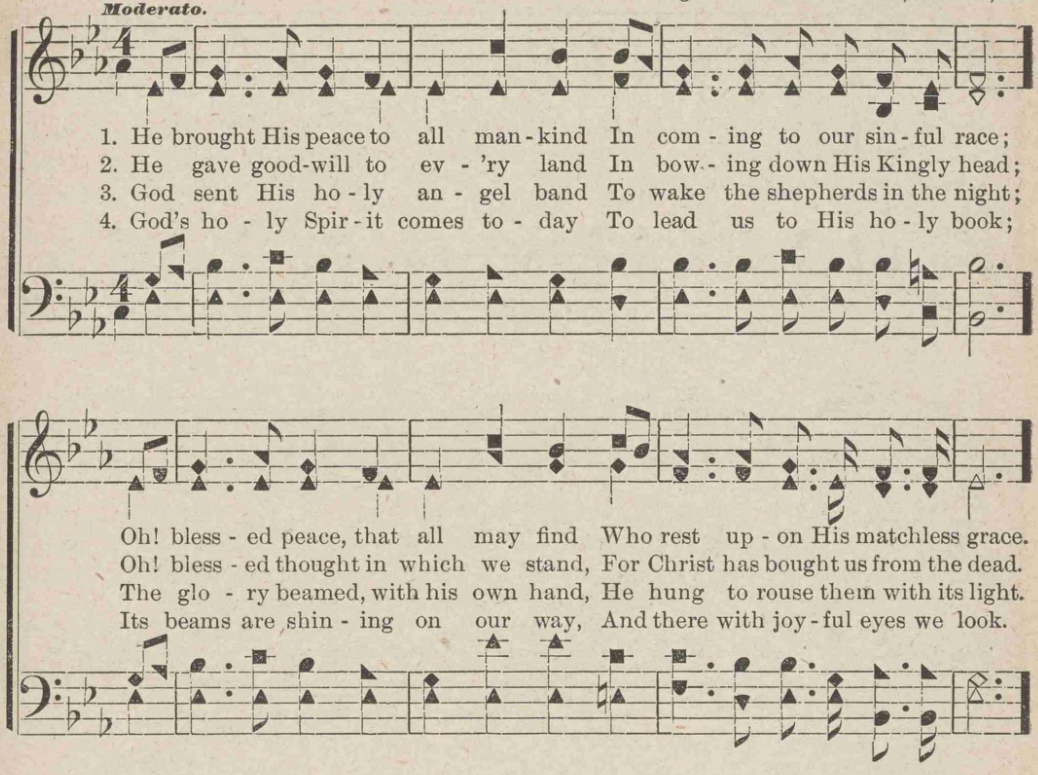


No. 280. A CHRISTMAS CAROL.

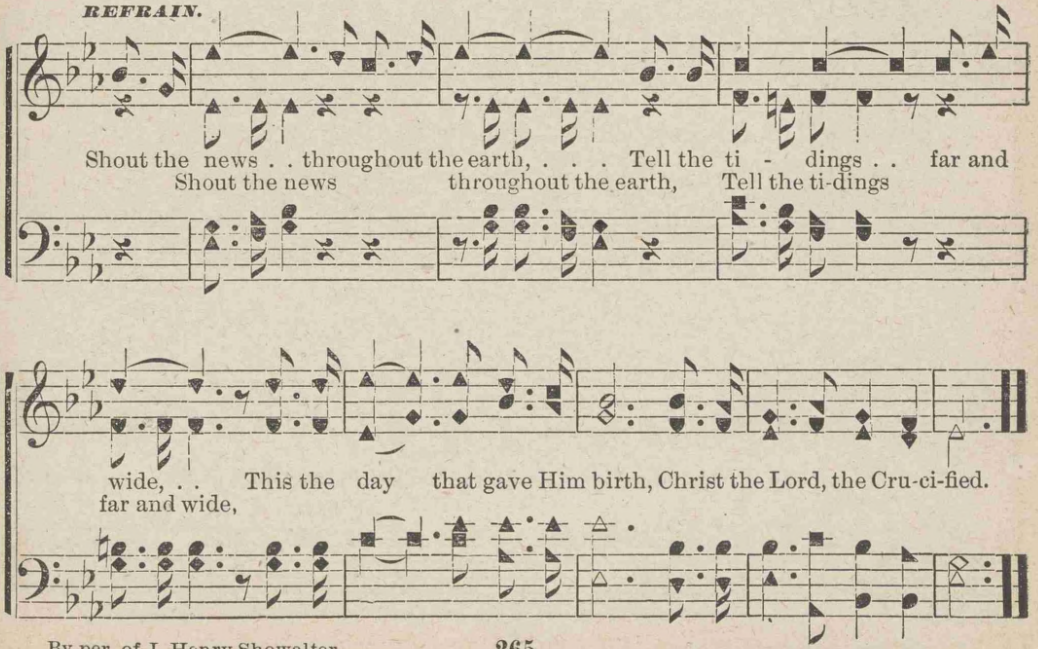
ALEX. W BAKER.

R. J. ROBBINS,
Organist 1st M. E. Church, Atlanta, Ga.

Moderato.

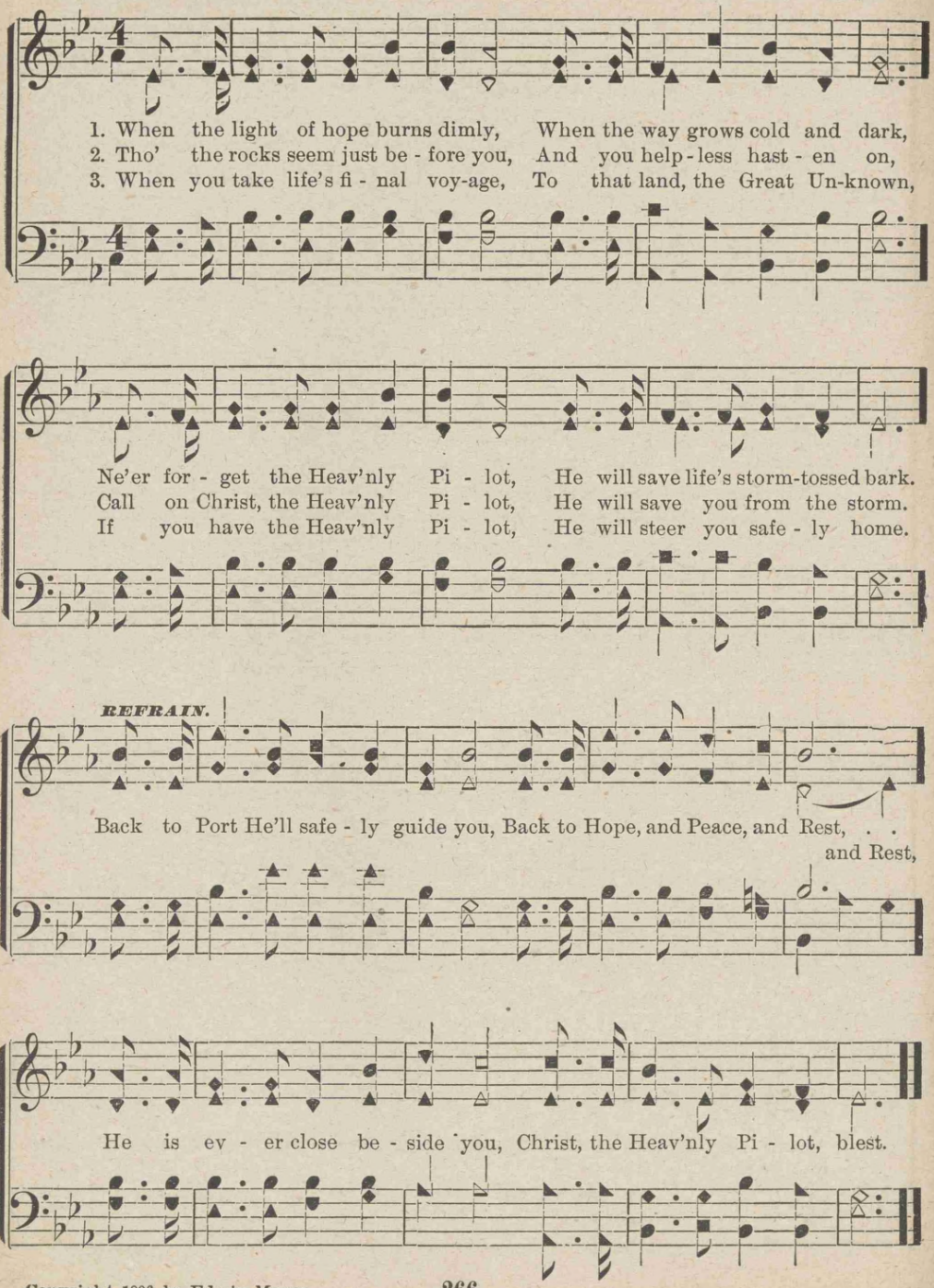


REFRAIN.



No. 281. THE HEAVENLY PILOT.

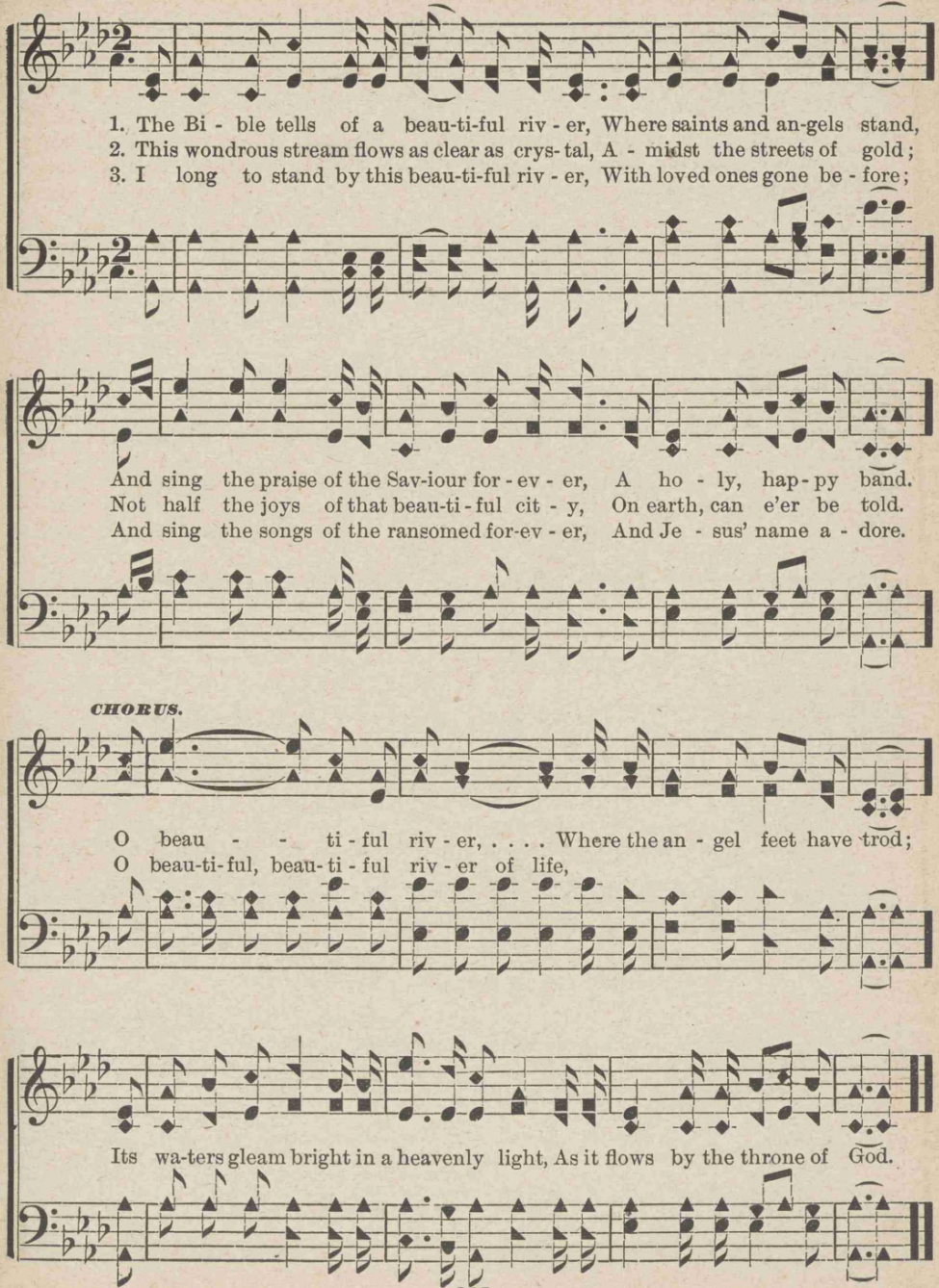
WM. H. GARDNER. EDWIN MOORE. By per.



Copyright, 1896, by Edwin Moore.

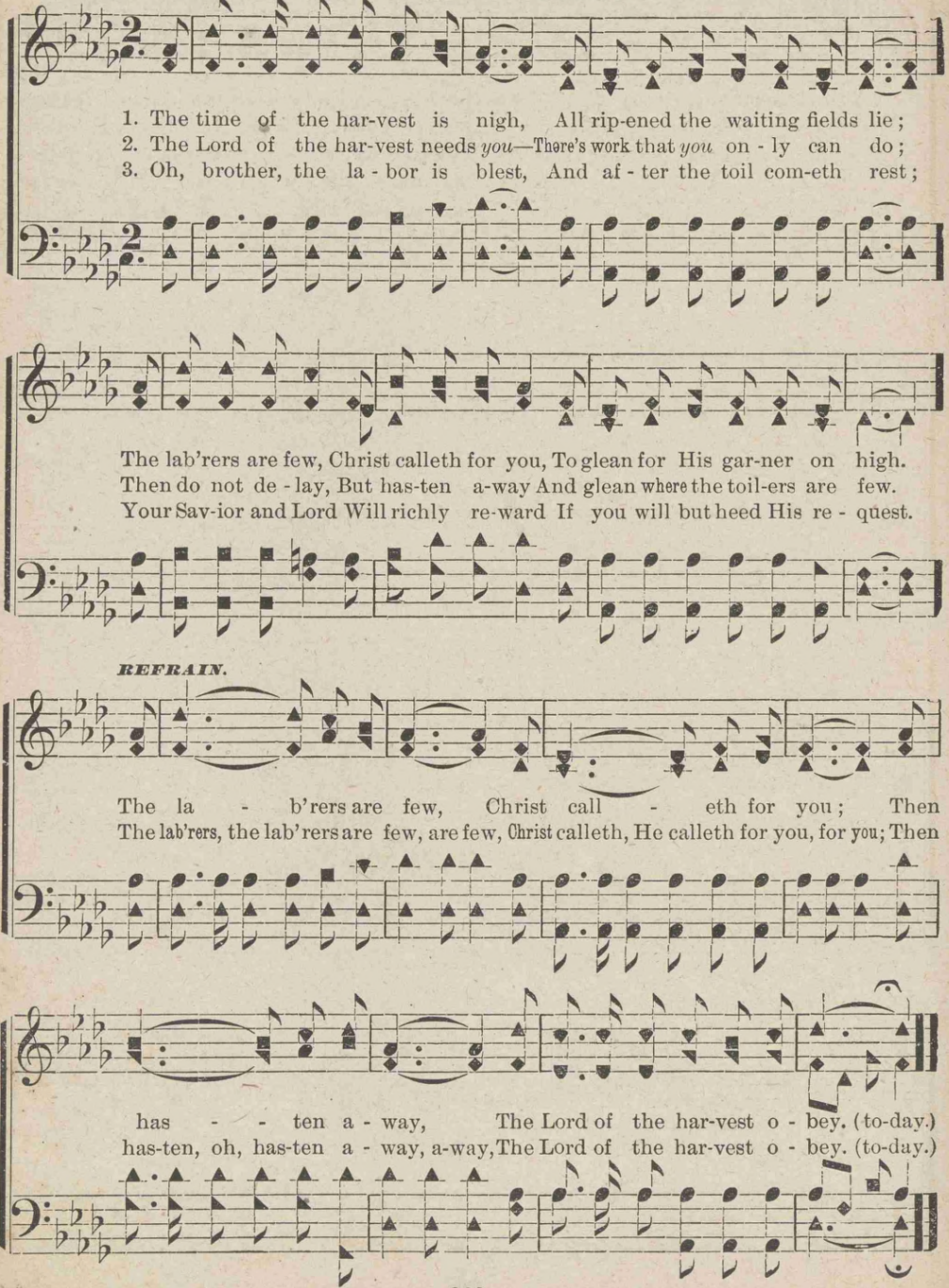
No. 282. THE BEAUTIFUL RIVER.

W. P. D. W. P. DAVIDSON.



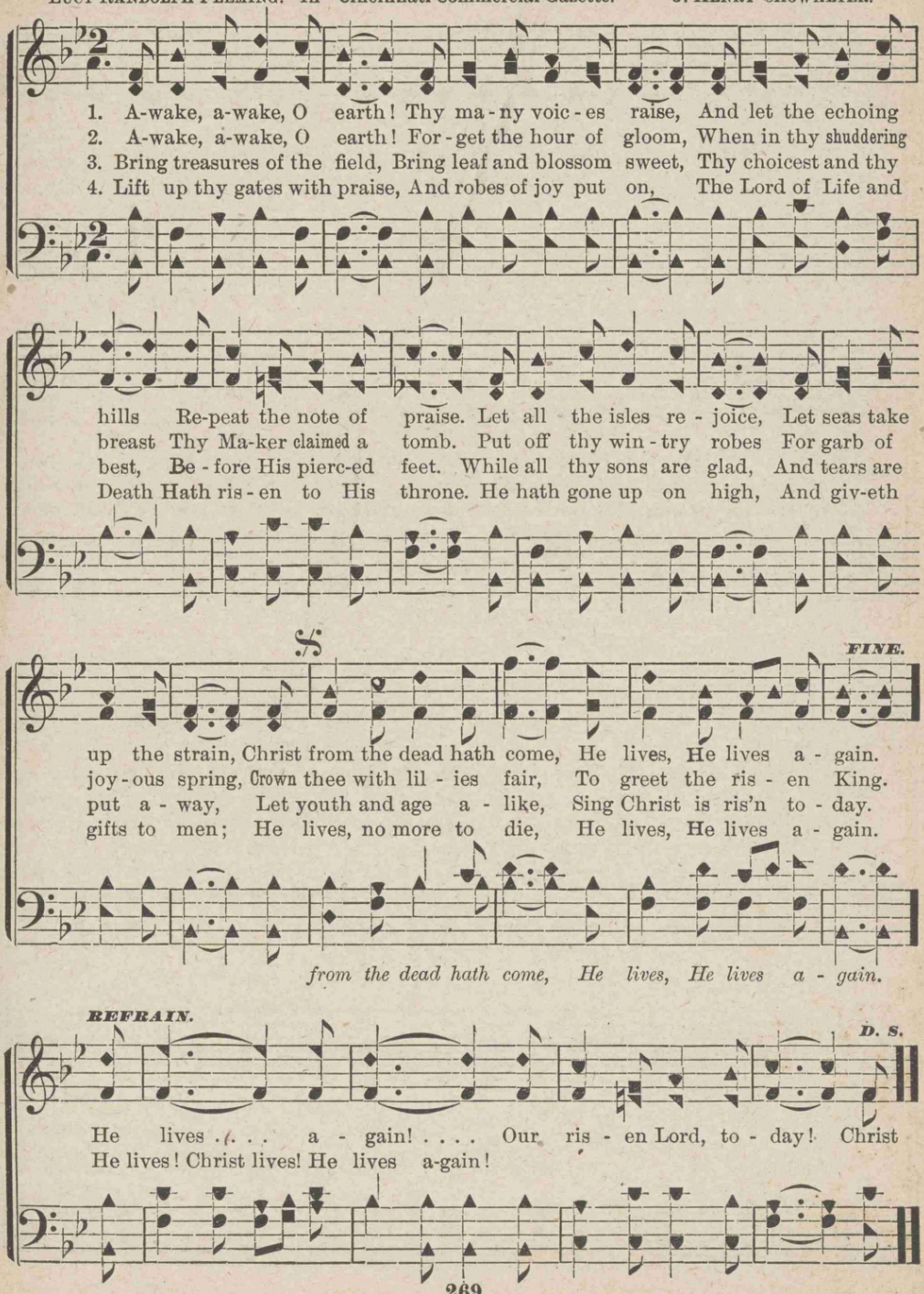
No. 283. THE LORD OF THE HARVEST CALLS.

R. A. EVILSIZER. J. HENRY SHOWALTER.



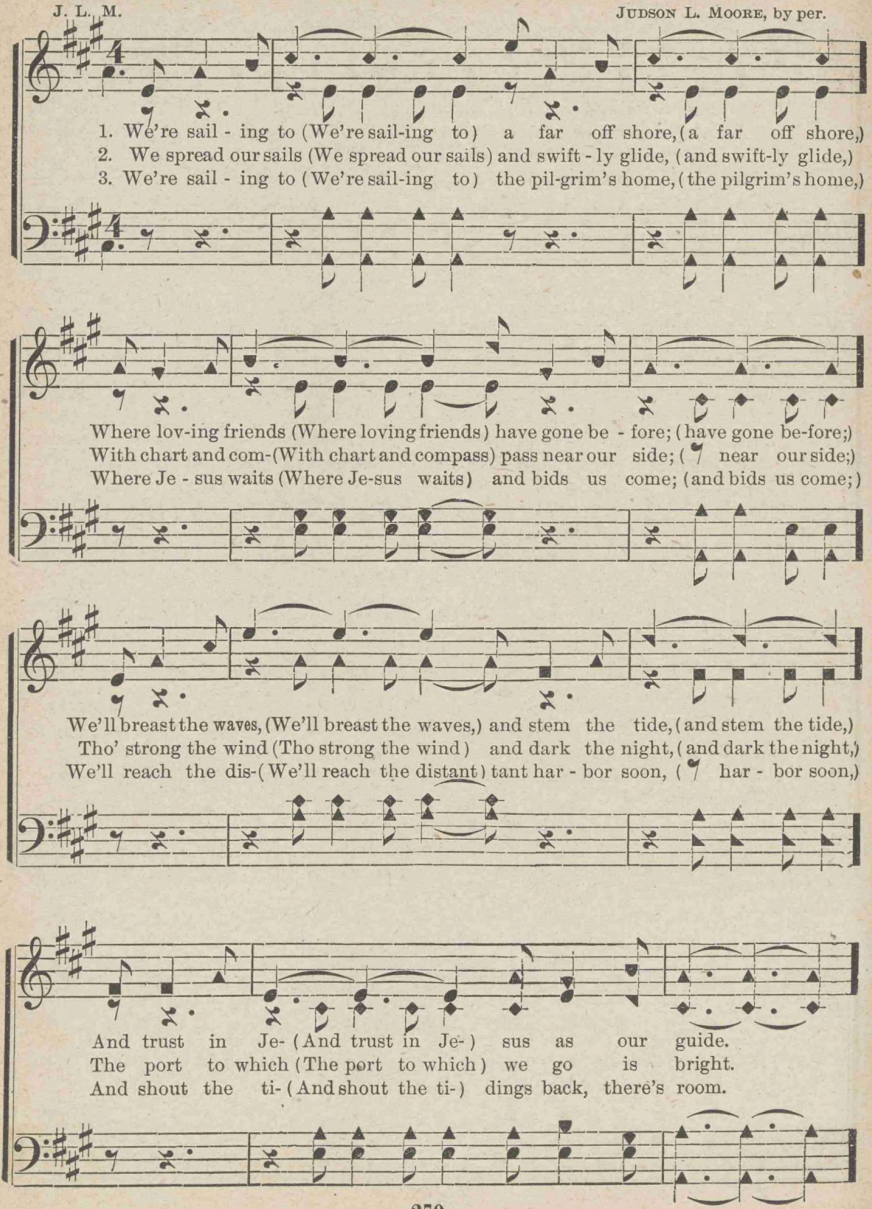
No. 284. AWAKE, O EARTH!

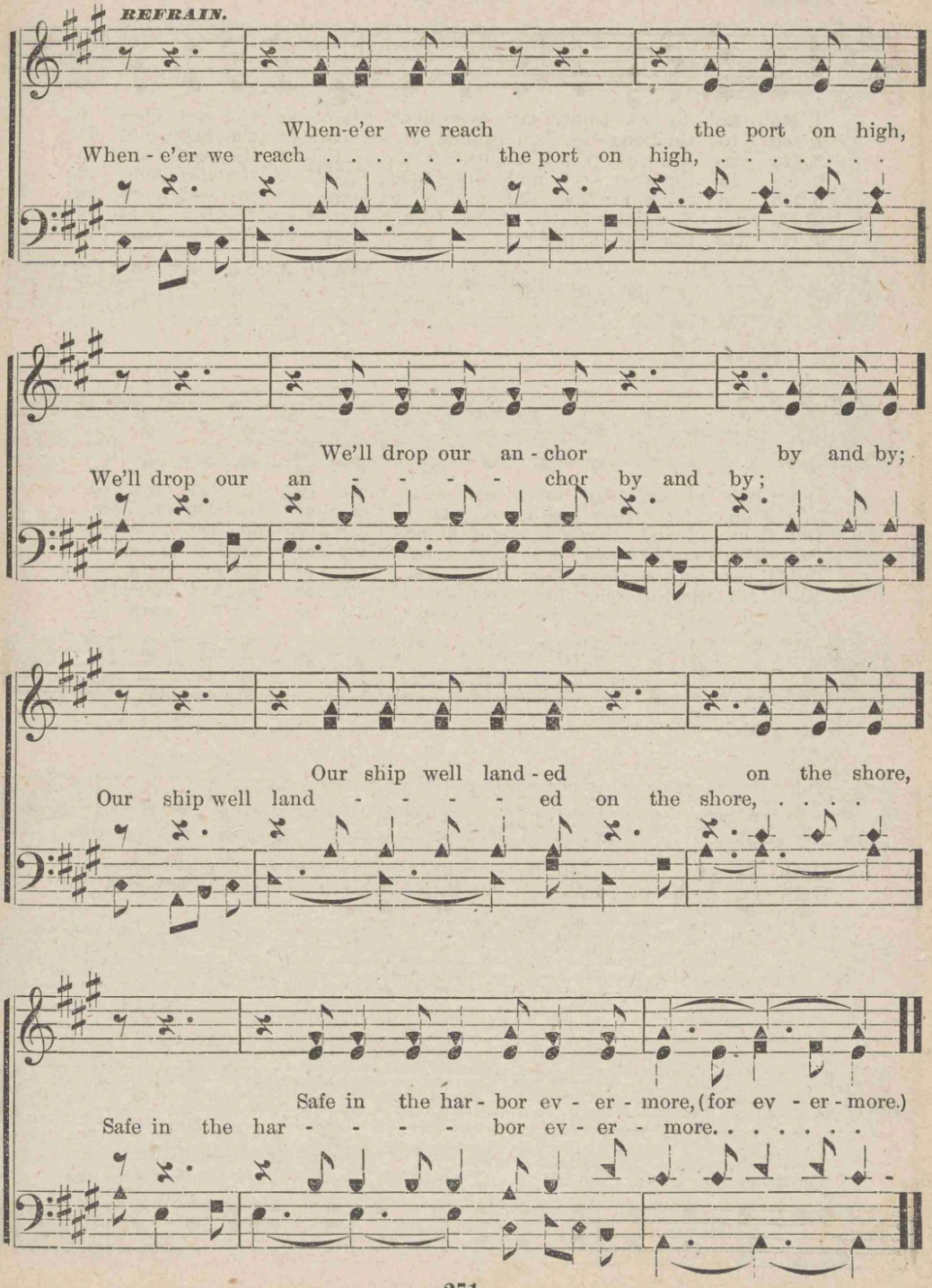
LUCY RANDOLPH FLEMING. In "Cincinnati Commercial Gazette." J. HENRY SHOWALTER.



No. 285. WE'LL DROP OUR ANCHOR.

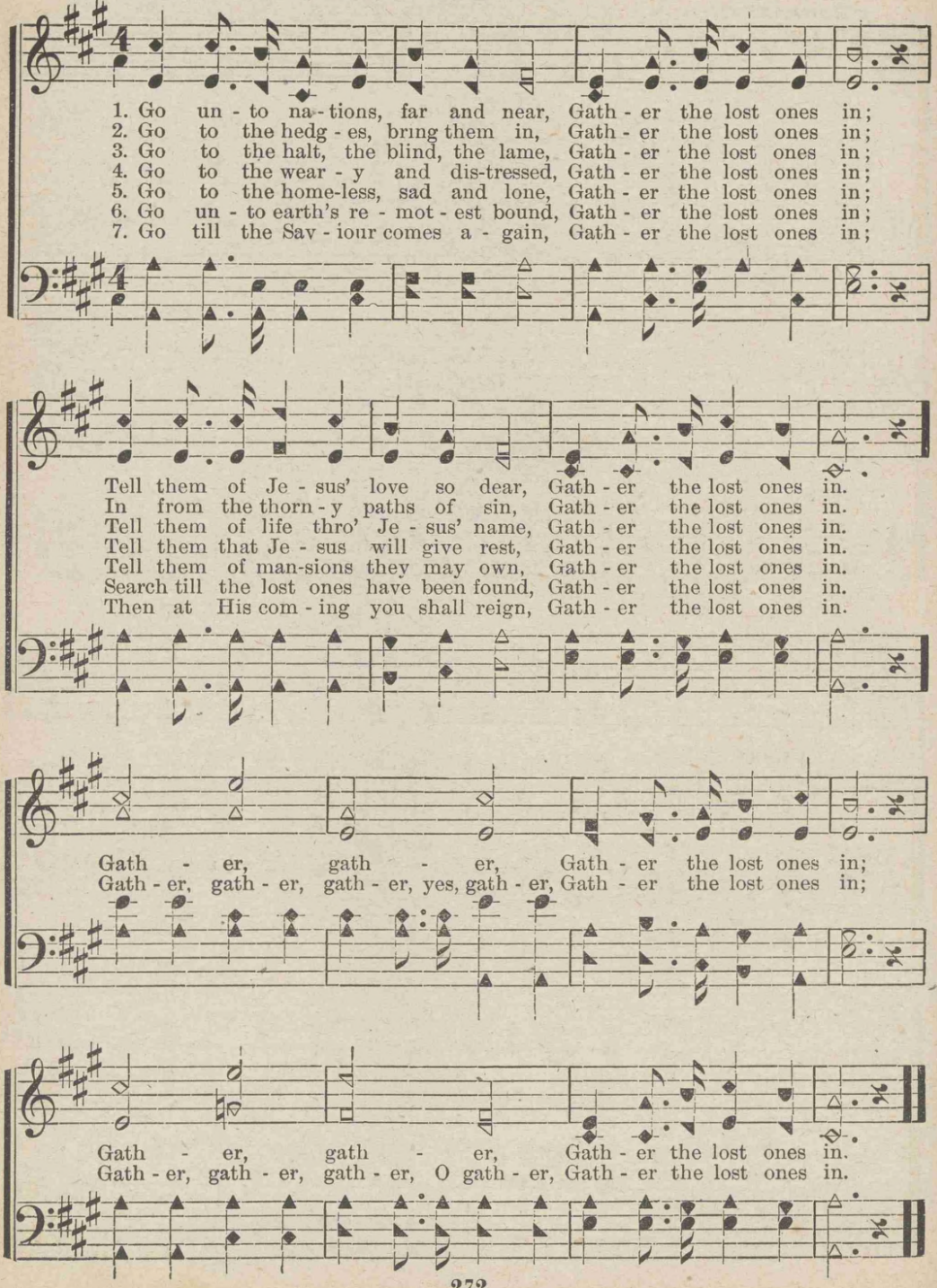
J. L. M. JUDSON L. MOORE, by per.




REFRAIN.
When-e'er we reach the port on high,
When - e'er we reach . . . . . the port on high, ...
We'll drop our an - chor by and by;
We'll drop our an - - - - - chor by and by;
Our ship well land - ed on the shore,
Our ship well land - - - - - ed on the shore, ...
Safe in the har - bor ev - er - more, (for ev - er - more.)
Safe in the har - - - - - bor ev - er - more. . . . . .

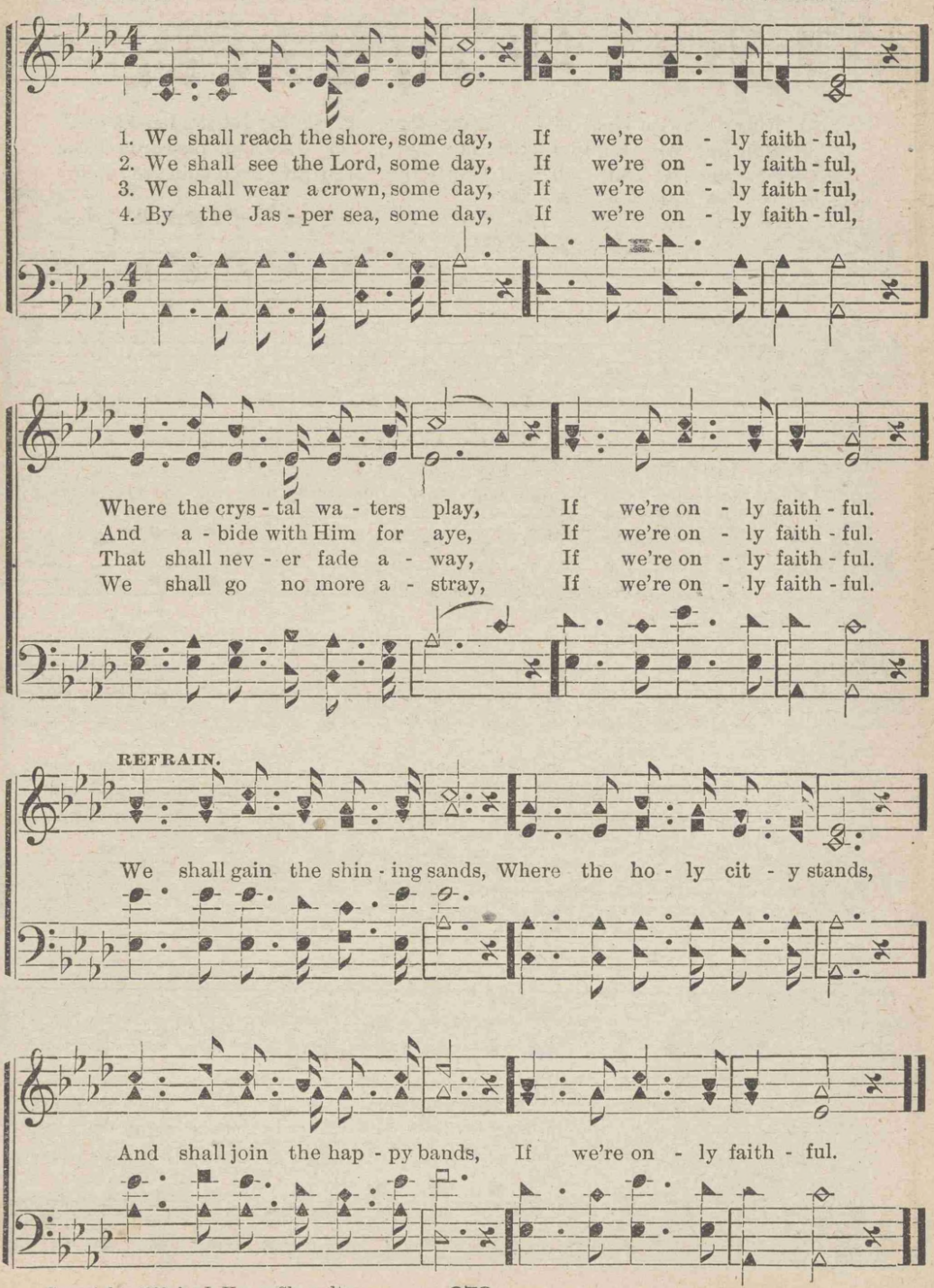
No. 286. GO GATHER THE LOST ONES IN.

L. McHAN. Matt. 28 : 19. S. J. PERRY.



No. 287. IF WE'RE ONLY FAITHFUL. 7s & 6s.

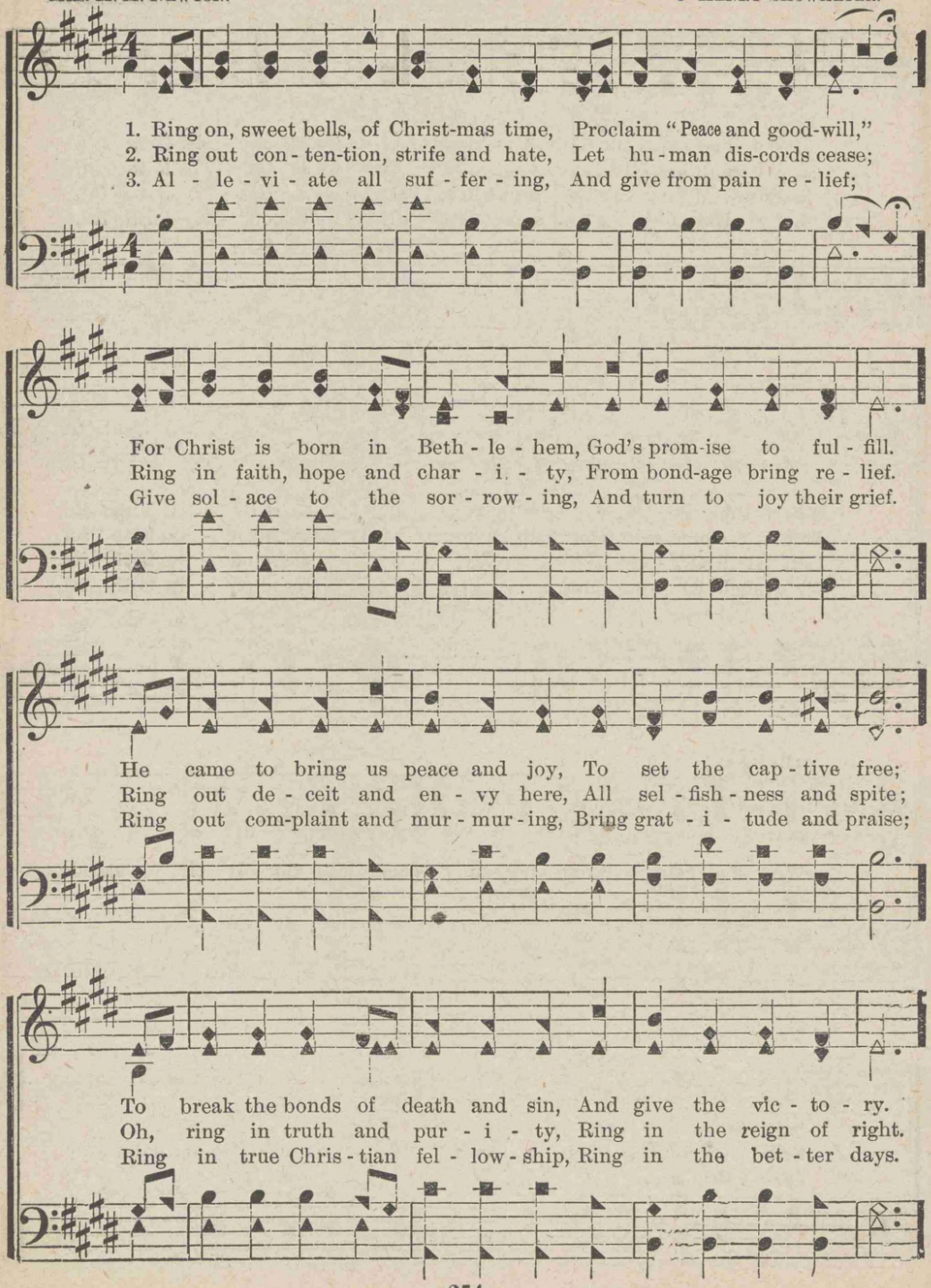
E. R. LATTA. J. M. SHOWALTER.



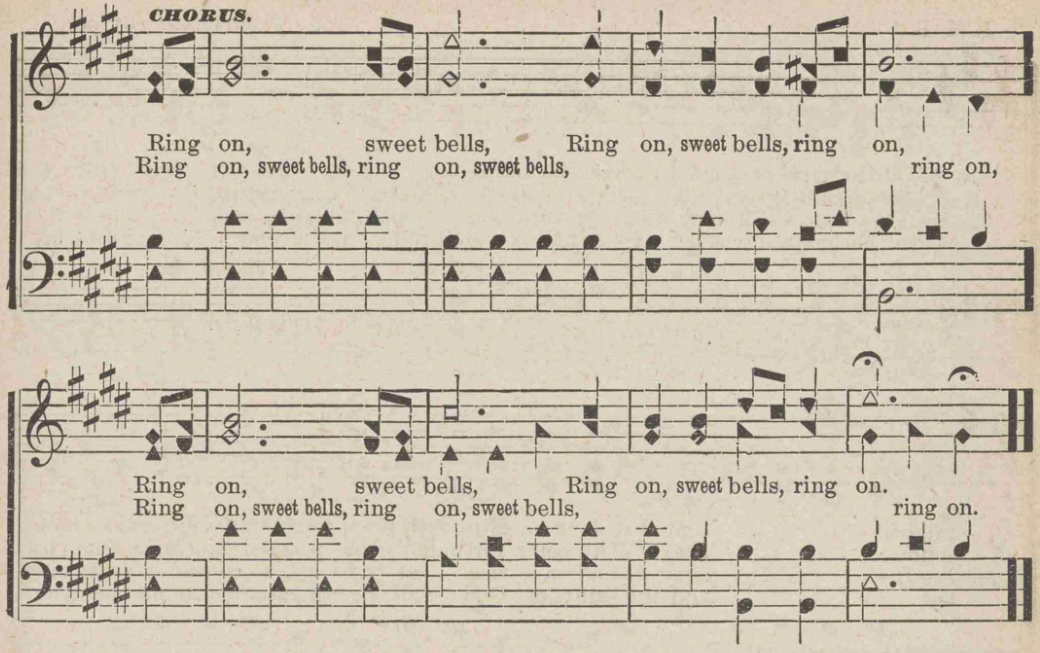
Copyright, 1899, by J. Henry Showalter.

No. 288. RING ON, SWEET BELLS.

MRS. M. M. NEWTON. J HENRY SHOWALTER.

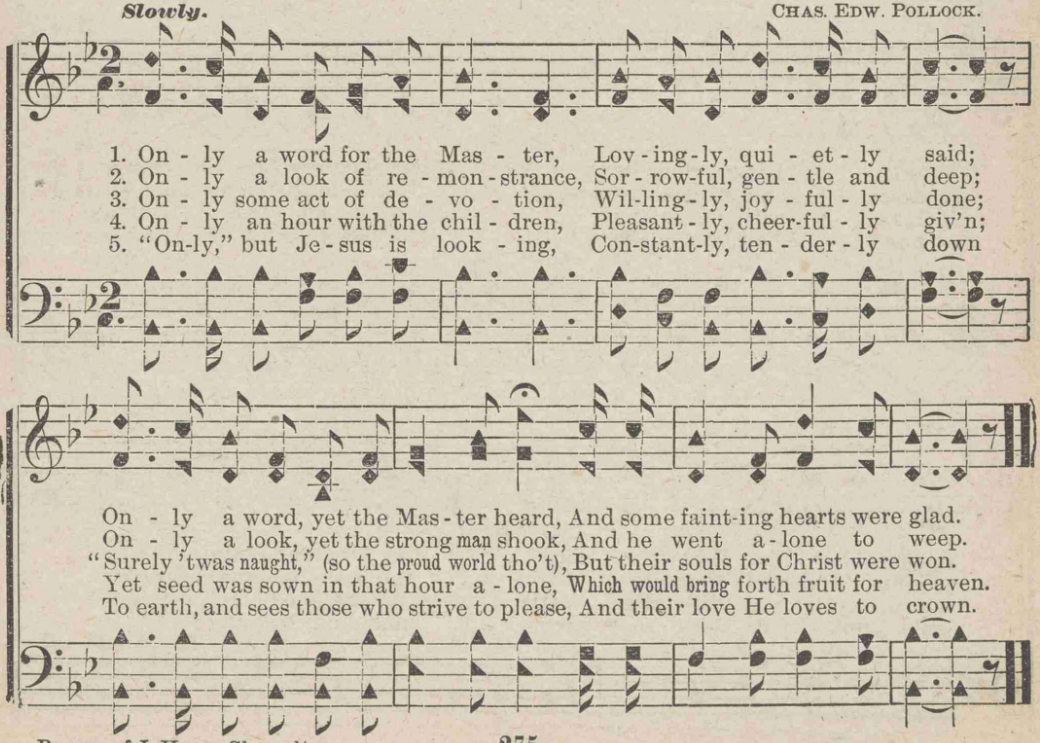


RING ON, SWEET BELLS. Concluded.



No. 289. ONLY A WORD.

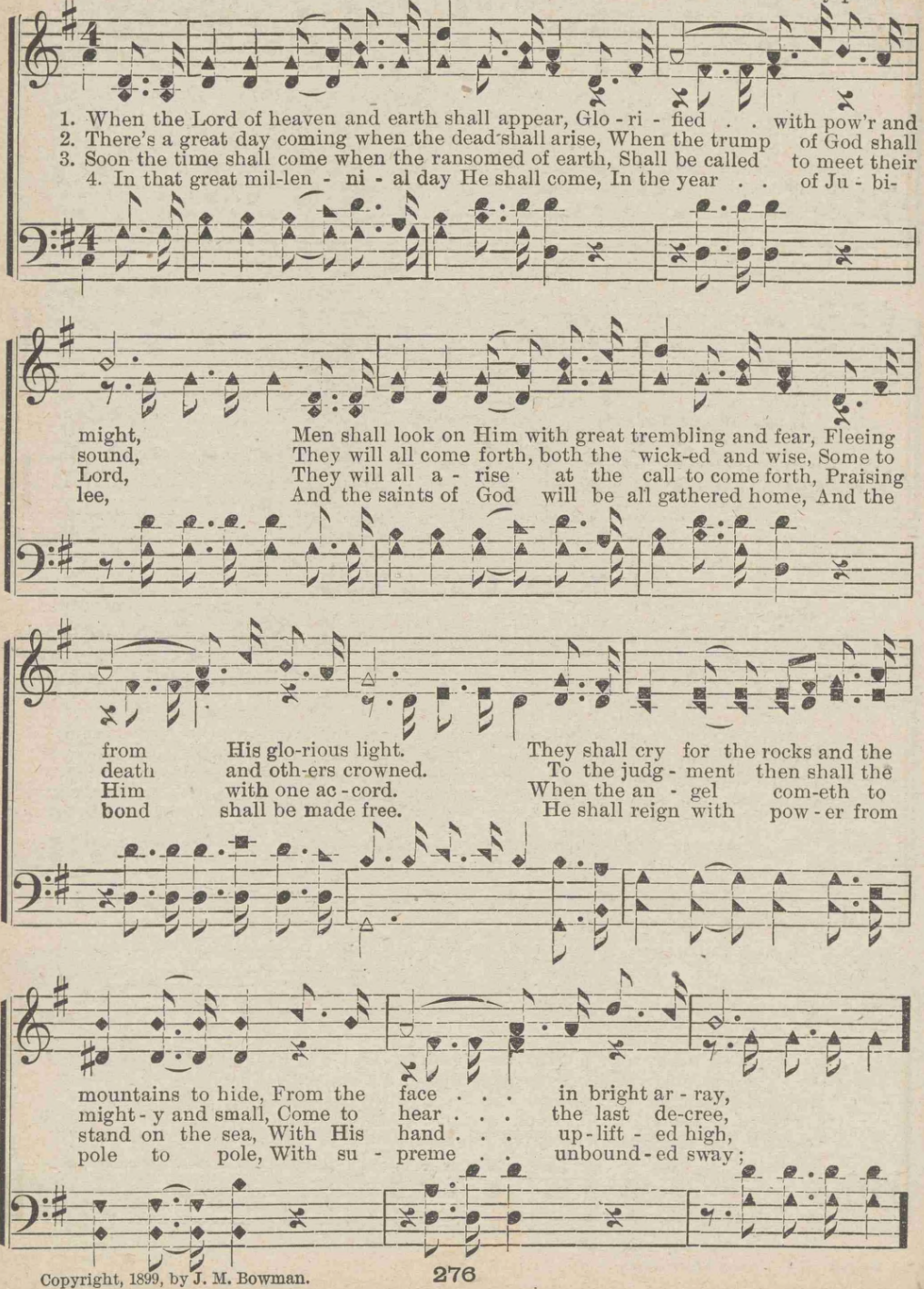
Slowly. CHAS. EDW. POLLOCK.



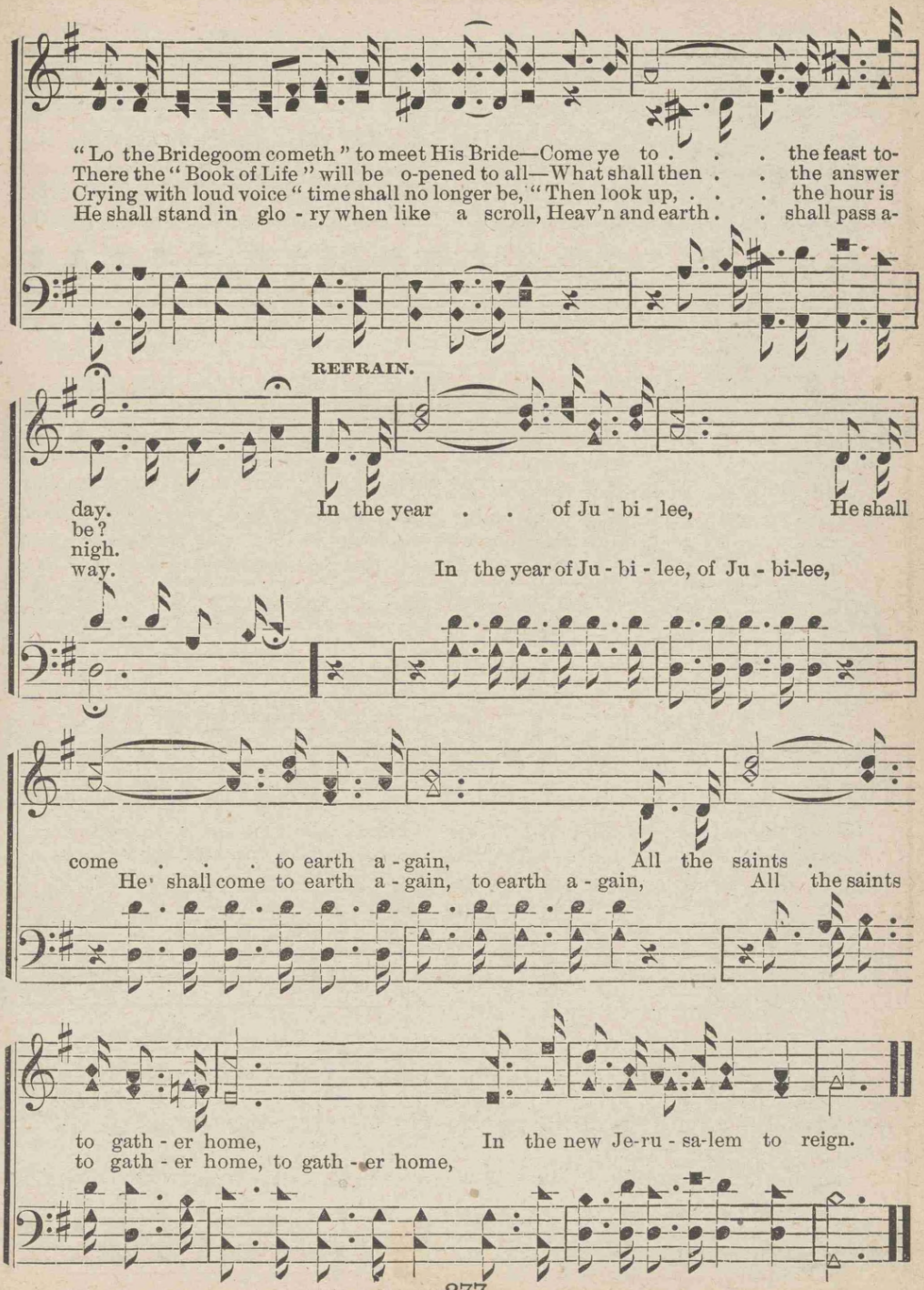
By per. of J. Henry Showalter.

No. 290. THE YEAR OF JUBILEE.

J. M. B. J. M. Bowman. By per.

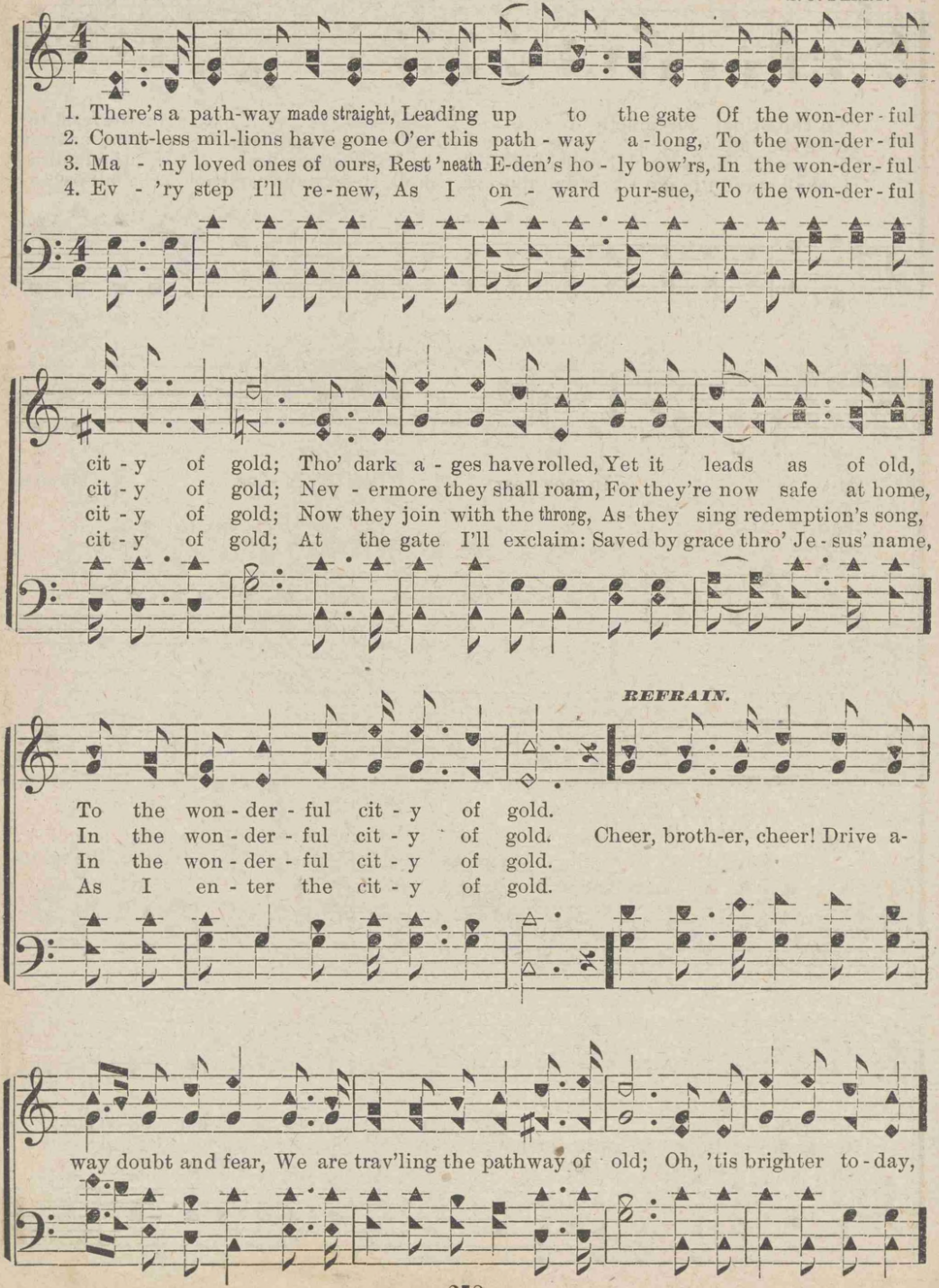


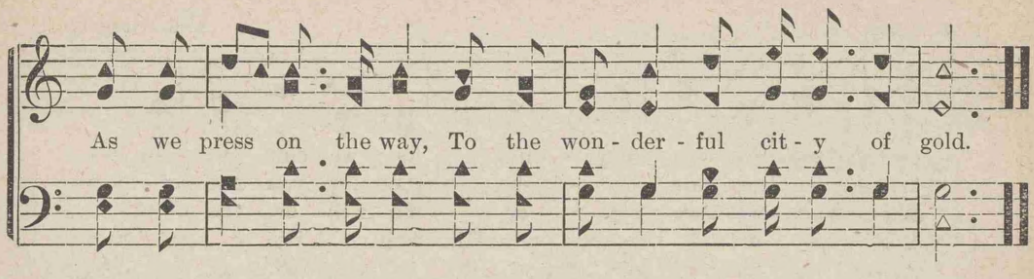
Copyright, 1899, by J. M. Bowman.


"Lo the Bridegoom cometh" to meet His Bride—Come ye to . . . the feast to-
There the "Book of Life" will be o-pened to all—What shall then . . the answer
Crying with loud voice "time shall no longer be," "Then look up, . . . the hour is
He shall stand in glo - ry when like a scroll, Heav'n and earth . . shall pass a-
REFRAIN.
day.
be?
nigh.
way.
In the year . . of Ju - bi - lee, He shall
In the year of Ju - bi - lee, of Ju - bi-lee,
come . . . to earth a - gain, All the saints .
He shall come to earth a - gain, to earth a - gain, All the saints
to gath - er home, In the new Je-ru - sa-lem to reign.
to gath - er home, to gath - er home,

No. 291. TO THE WONDERFUL CITY OF GOLD.

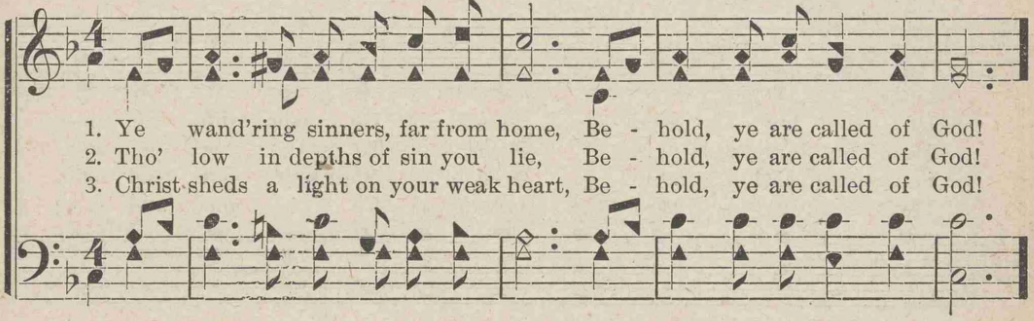
L. McHAN. S. J. PERRY.

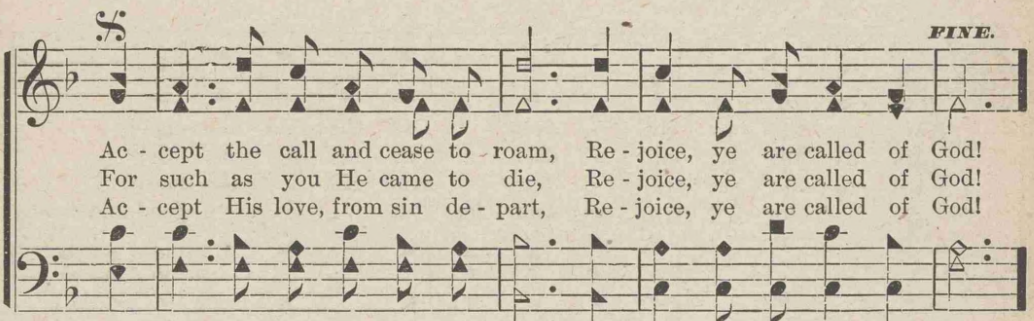




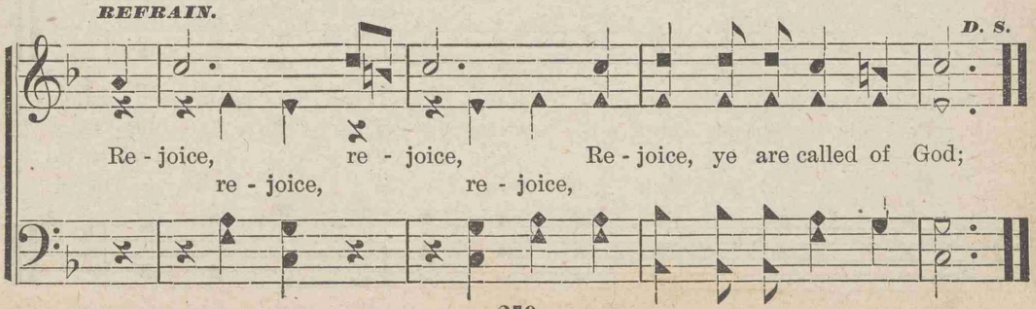
No. 292. YE ARE CALLED OF GOD.

R. A. EVILSIZER. J. MOORING YORK.





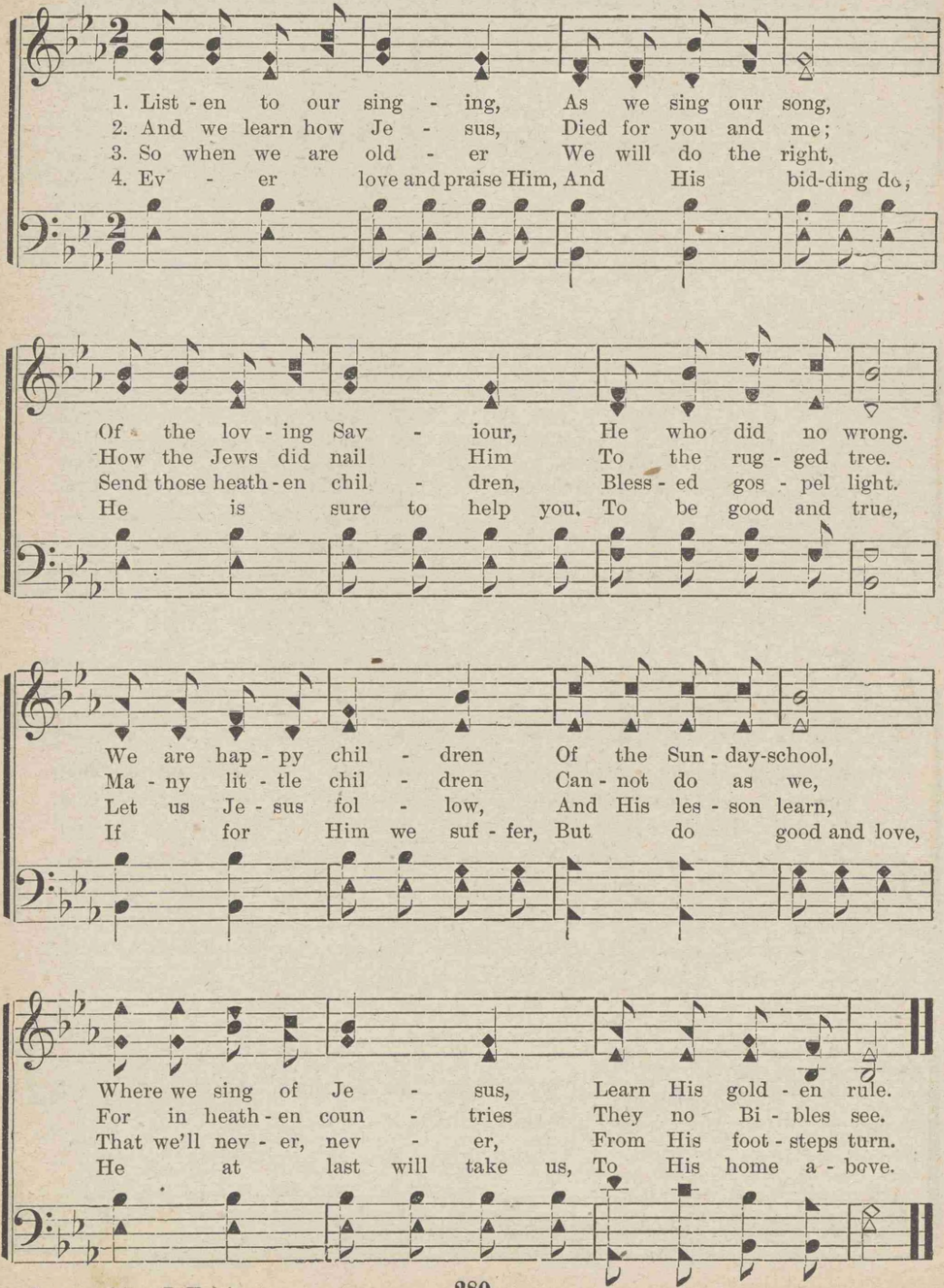
D. S. *Oh, heed His voice, make Him your choice, Re - joice, ye are called of God!*



Used by permission.

No. 293. CHILDREN'S SONG.

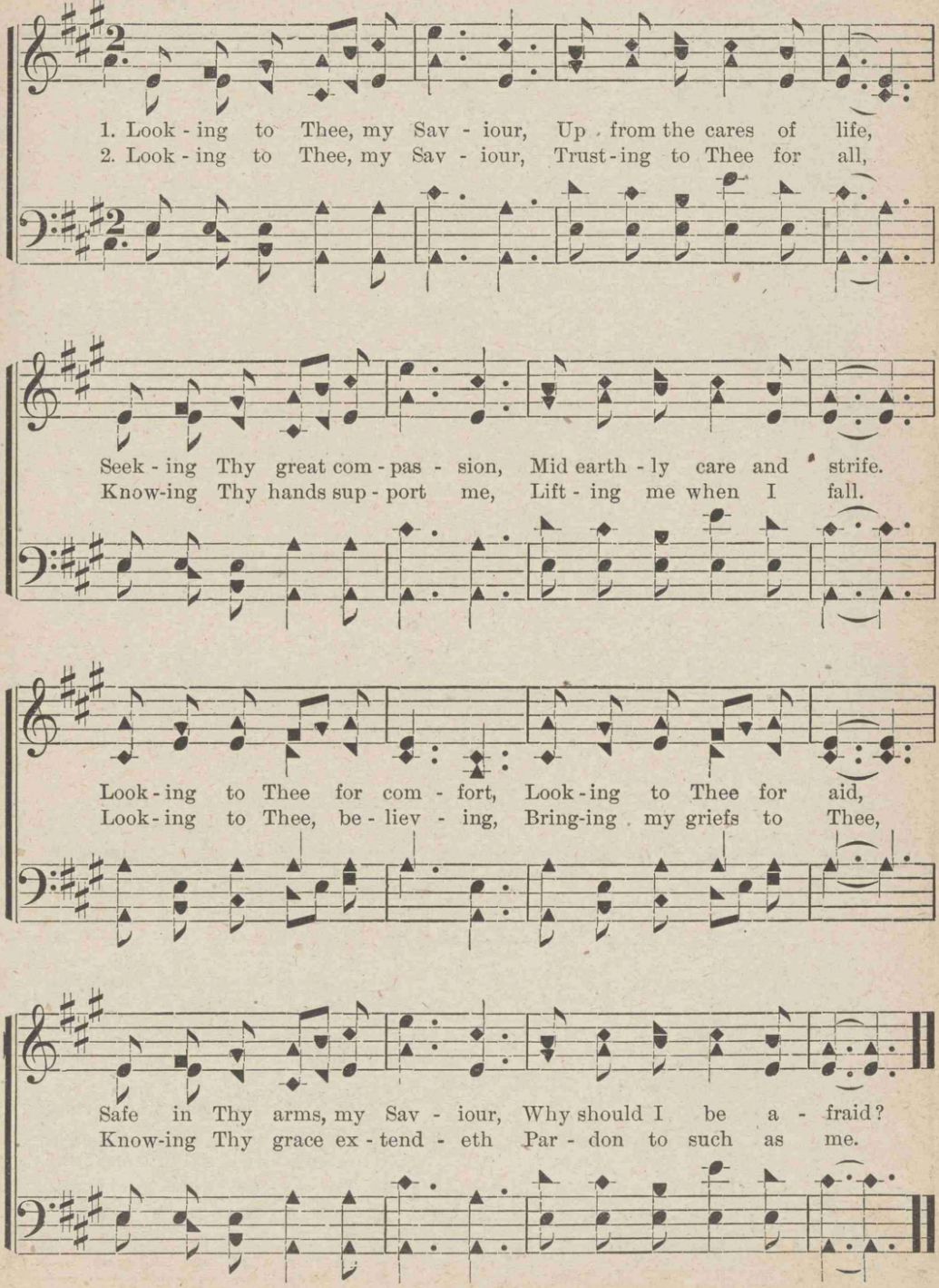
D. W. CRIST. A. B. COFFMAN.



By per. of Geo. B. Holsinger.

No. 294. LOOKING TO THEE.

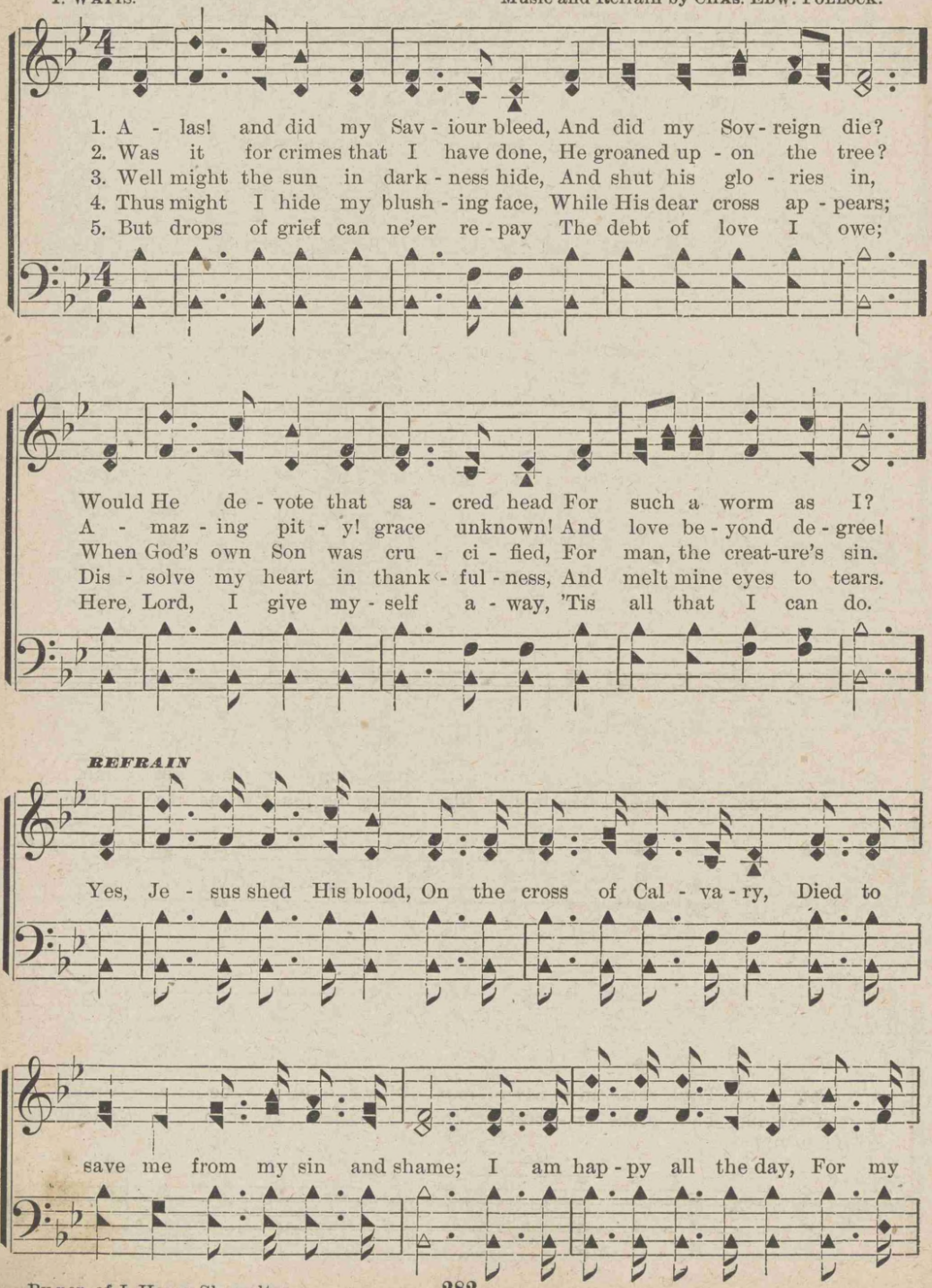
R. A. EVILSIZER. L. M. EVILSIZER.



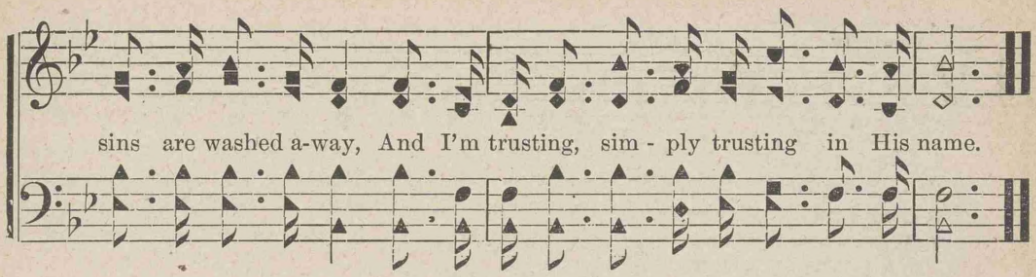
By per. J. Henry Showalter.

No. 295. JESUS DIED FOR ME.

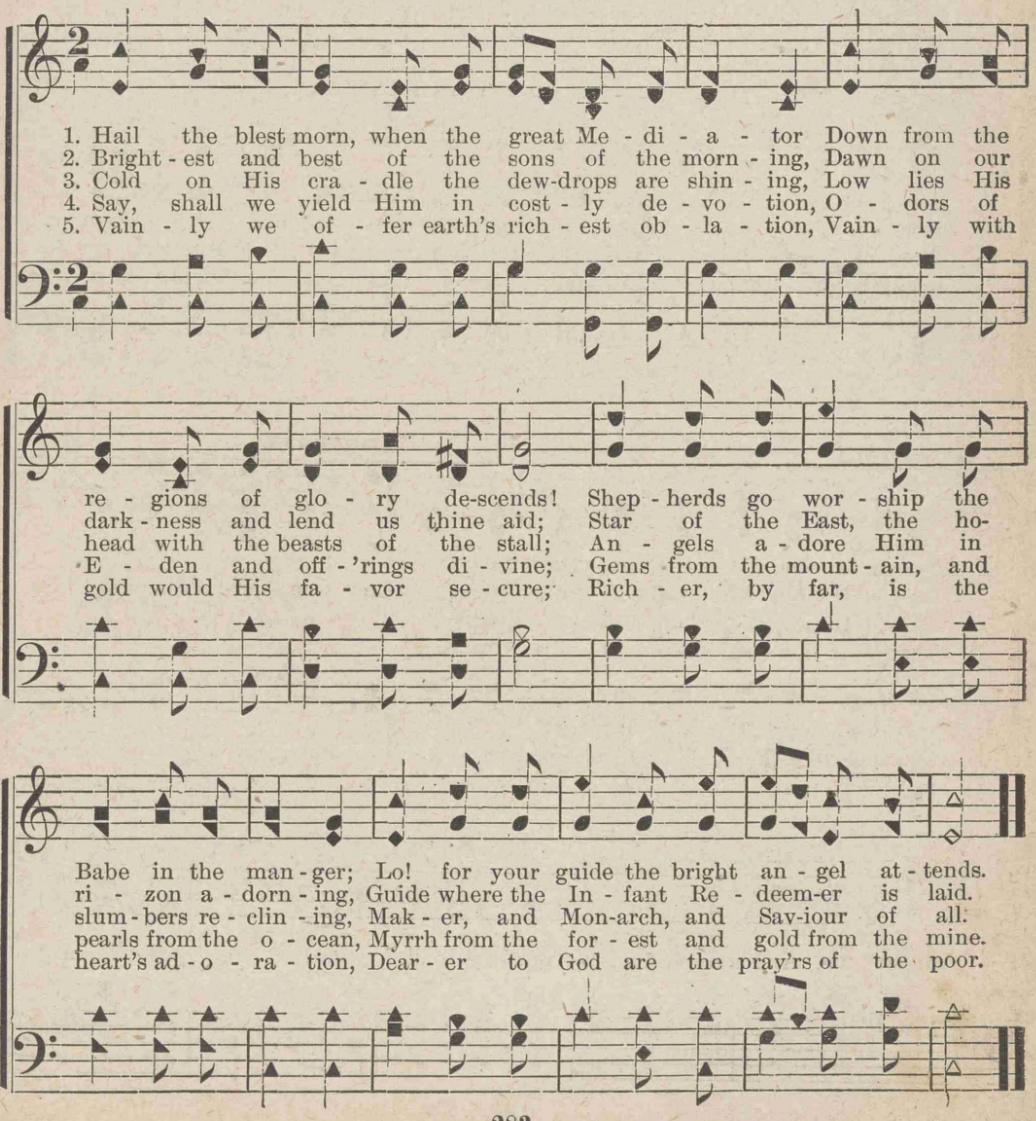
I. WATTS. Music and Refrain by CHAS. EDW. POLLOCK.



By per. of J. Henry Showalter.



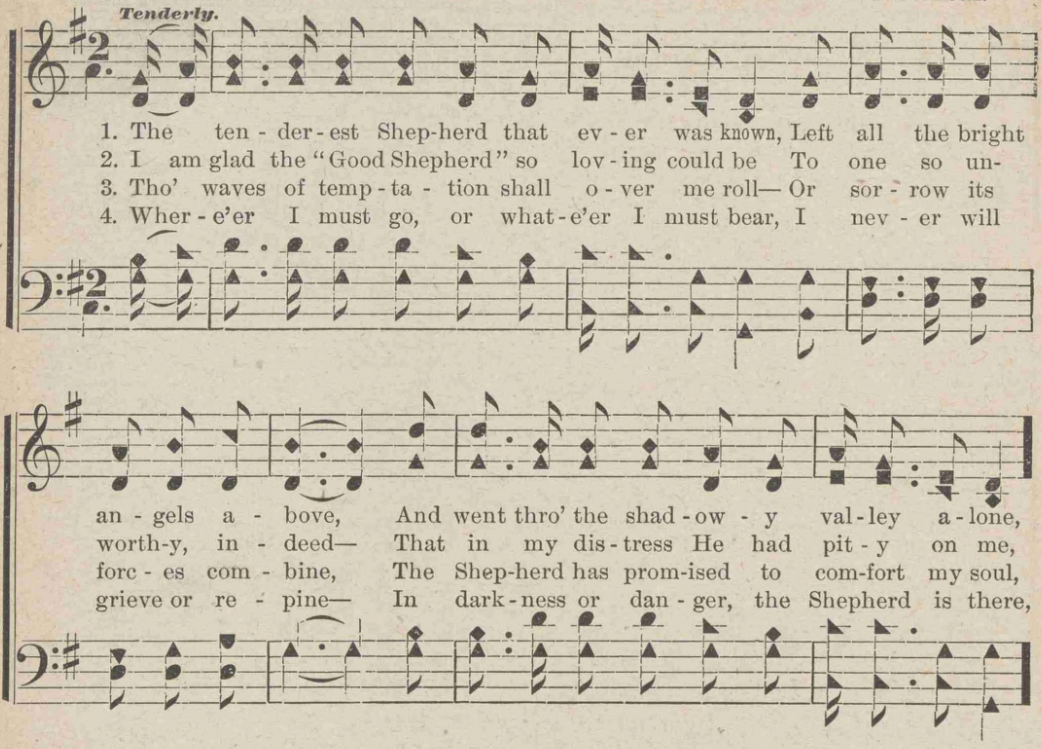
No. 296. HAIL THE BLEST MORN. 11s & 10s.

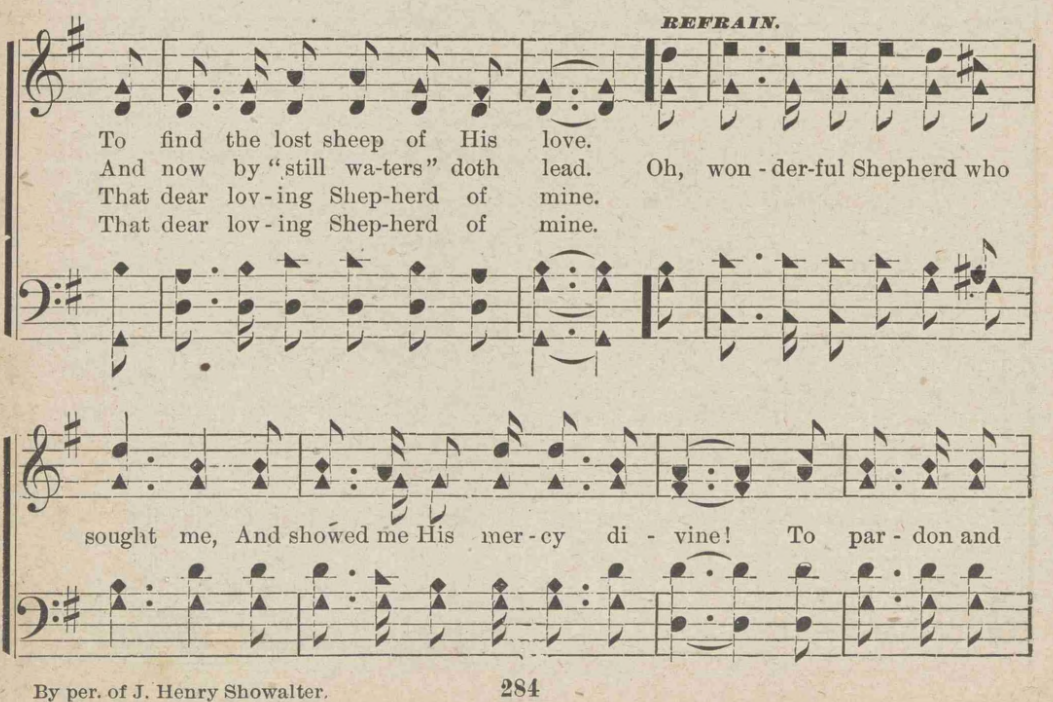


No. 297. THAT DEAR LOVING SHEPHERD OF MINE.

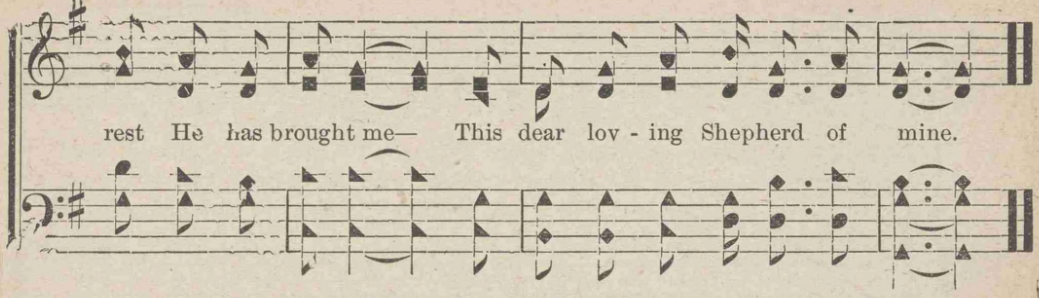
MRS. FRANK A. BRECK. CHAS. EDW. POLLOCK.

Tenderly.



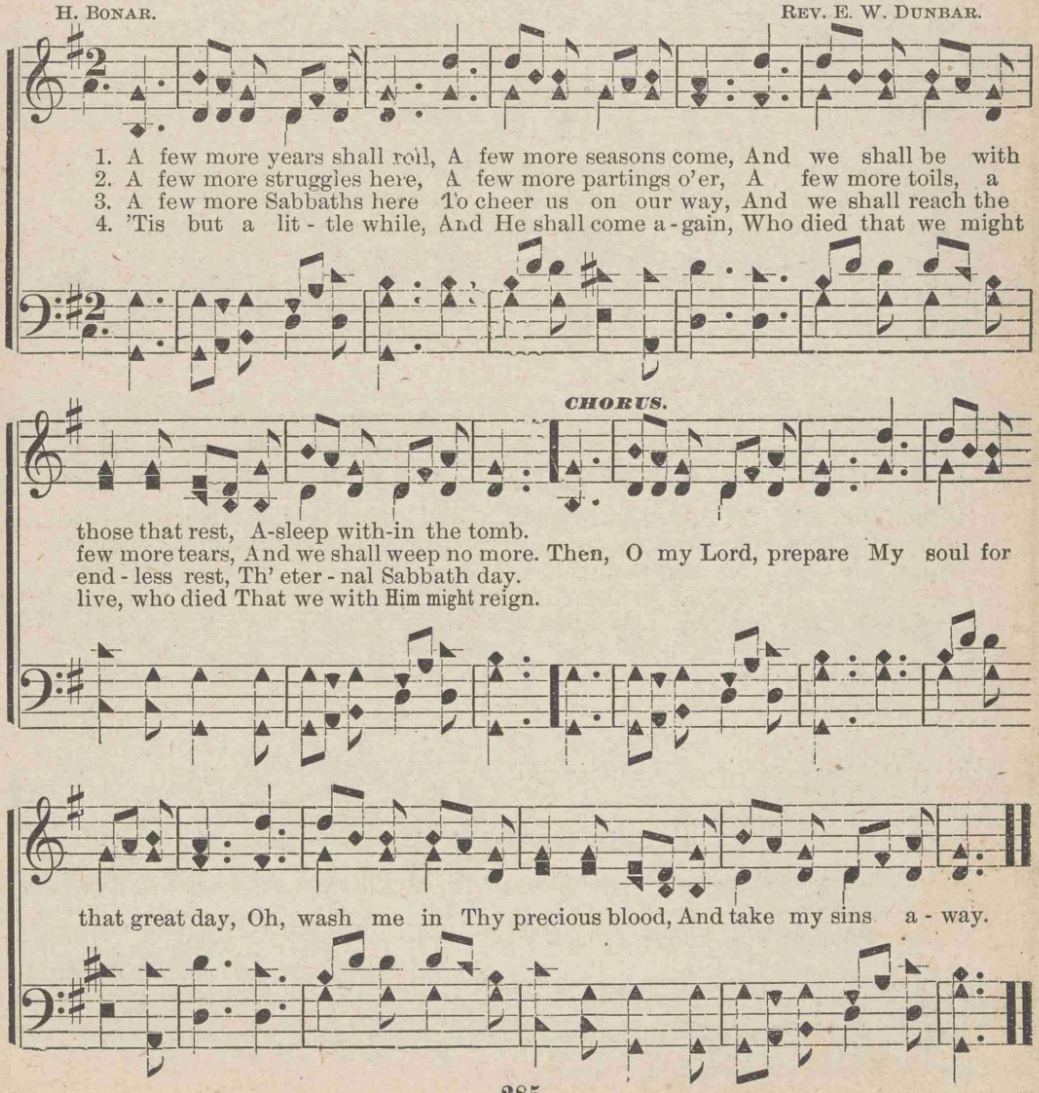


By per. of J. Henry Showalter.



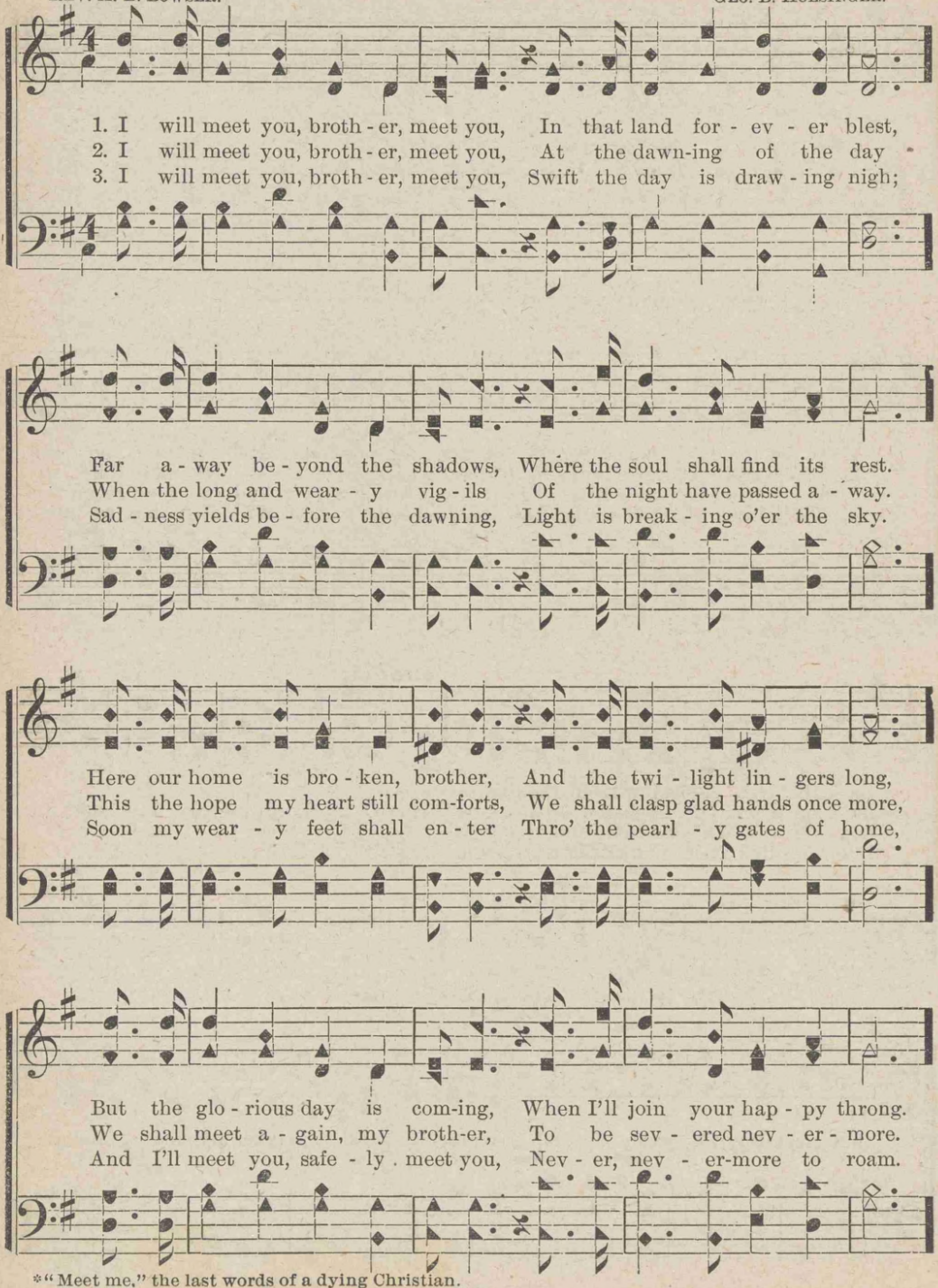
No. 298. A FEW MORE YEARS SHALL ROLL. S. M. D.

H. BONAR. REV. E. W. DUNBAR.



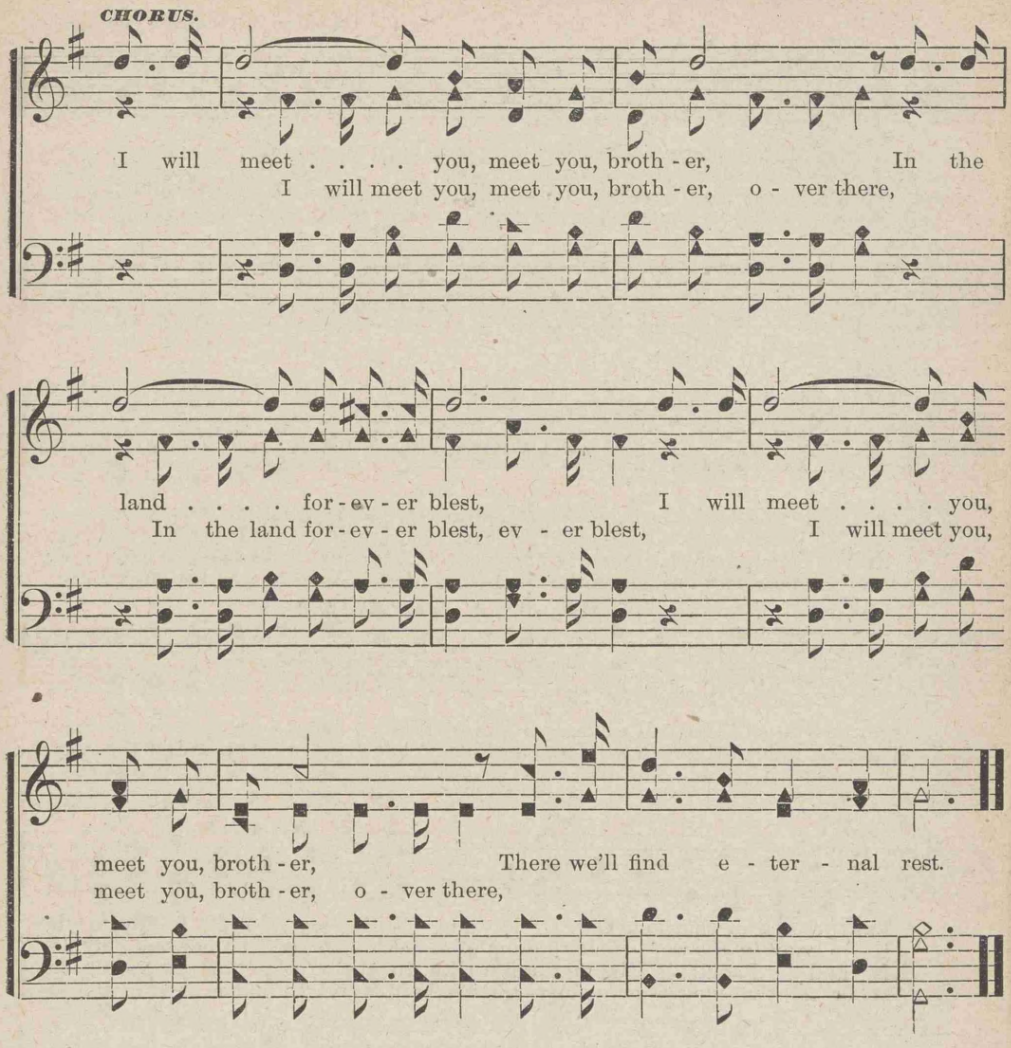
No. 299. I WILL MEET YOU, BROTHER.*

REV. A. B. BOWSER. GEO. B. HOLSINGER.



*"Meet me," the last words of a dying Christian.

I WILL MEET YOU, BROTHER. Concluded.



No. 300. HOW SWEET THE HOUR. L. M.

1 How sweet the hour of closing day,
When all is peaceful and serene,
And when the sun, with cloudless ray,
Sheds mellow luster o'er the scene.

2 Such is the Christian's parting hour;
So peacefully he sinks to rest;
When faith, endued from heaven with power,
Sustains and cheers his languid breast.

3 Mark but that radiance of his eye,
That smile upon his wasted cheek,
They tell us of his glory nigh,
In language that no tongue can speak.

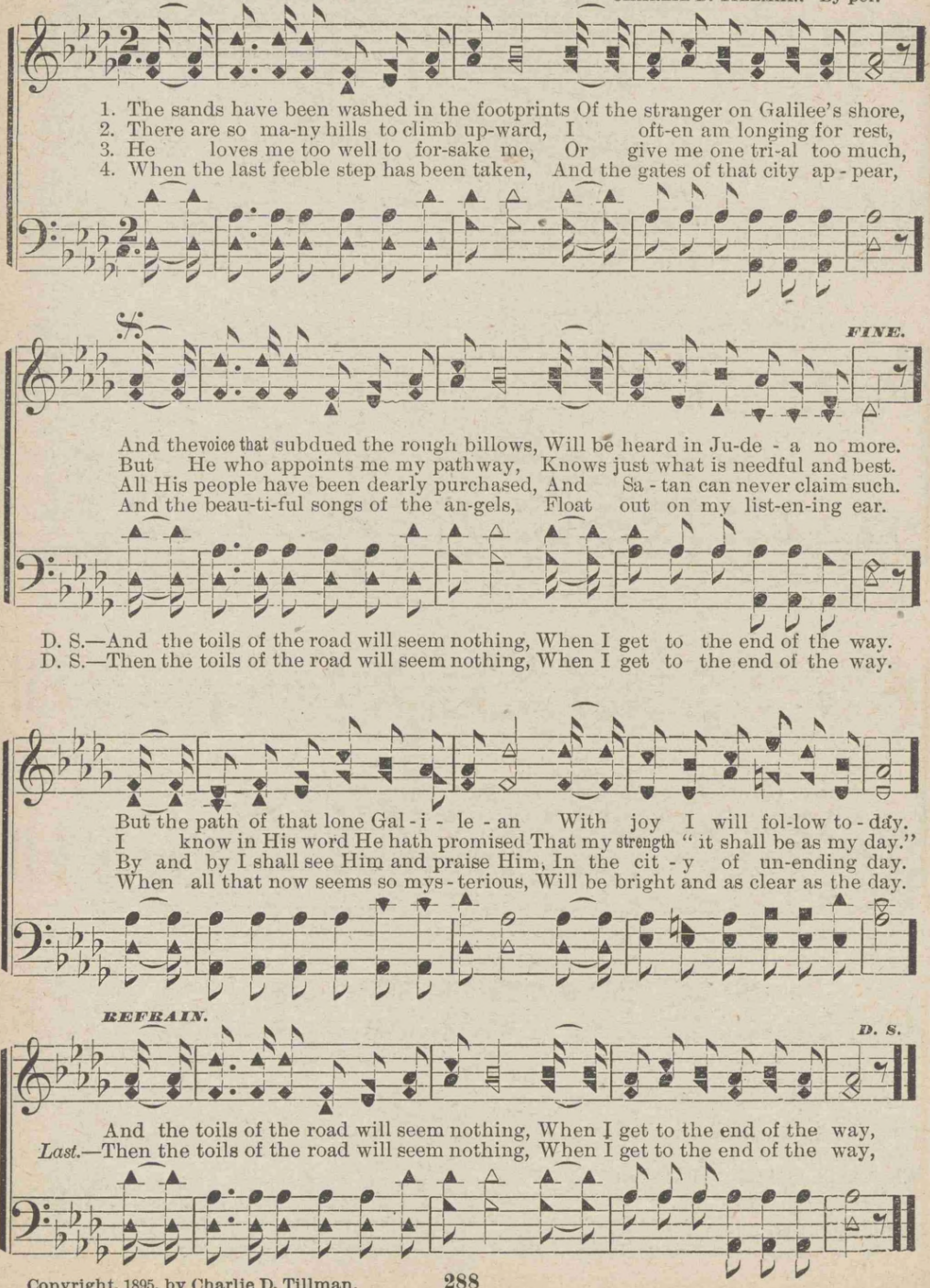
4 A beam from heaven is sent to cheer
The pilgrim on his gloomy road;
And angels are attending near,
To bear him to their bright abode.

5 Who would not wish to die like those
Whom God's own Spirit deigns to bless?
To sink into that soft repose,
Then wake to perfect happiness.

No. 301. WHEN I GET TO THE END OF THE WAY.

* * *

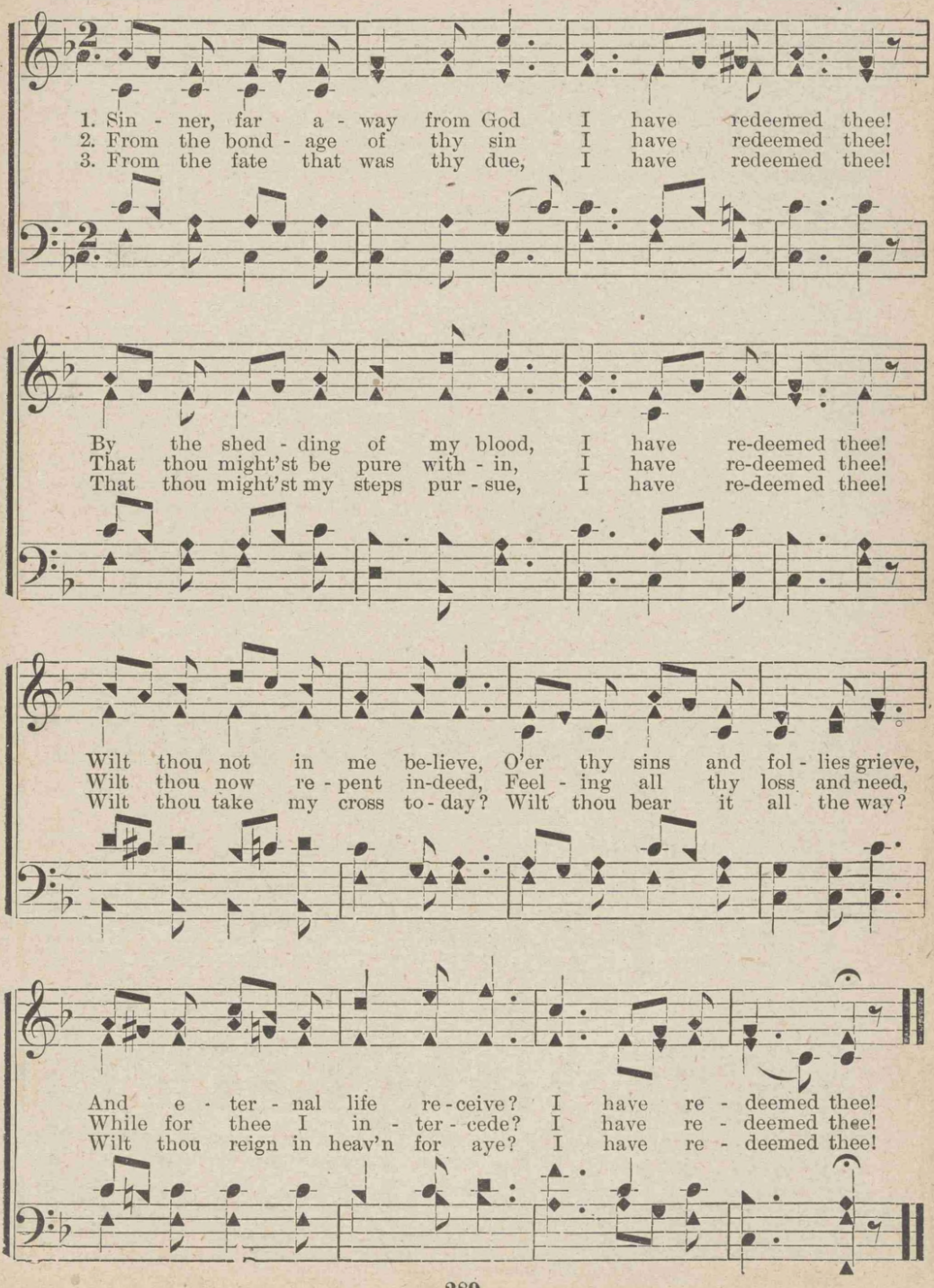
CHARLIE D. TILLMAN. By per.



Copyright, 1895, by Charlie D. Tillman.

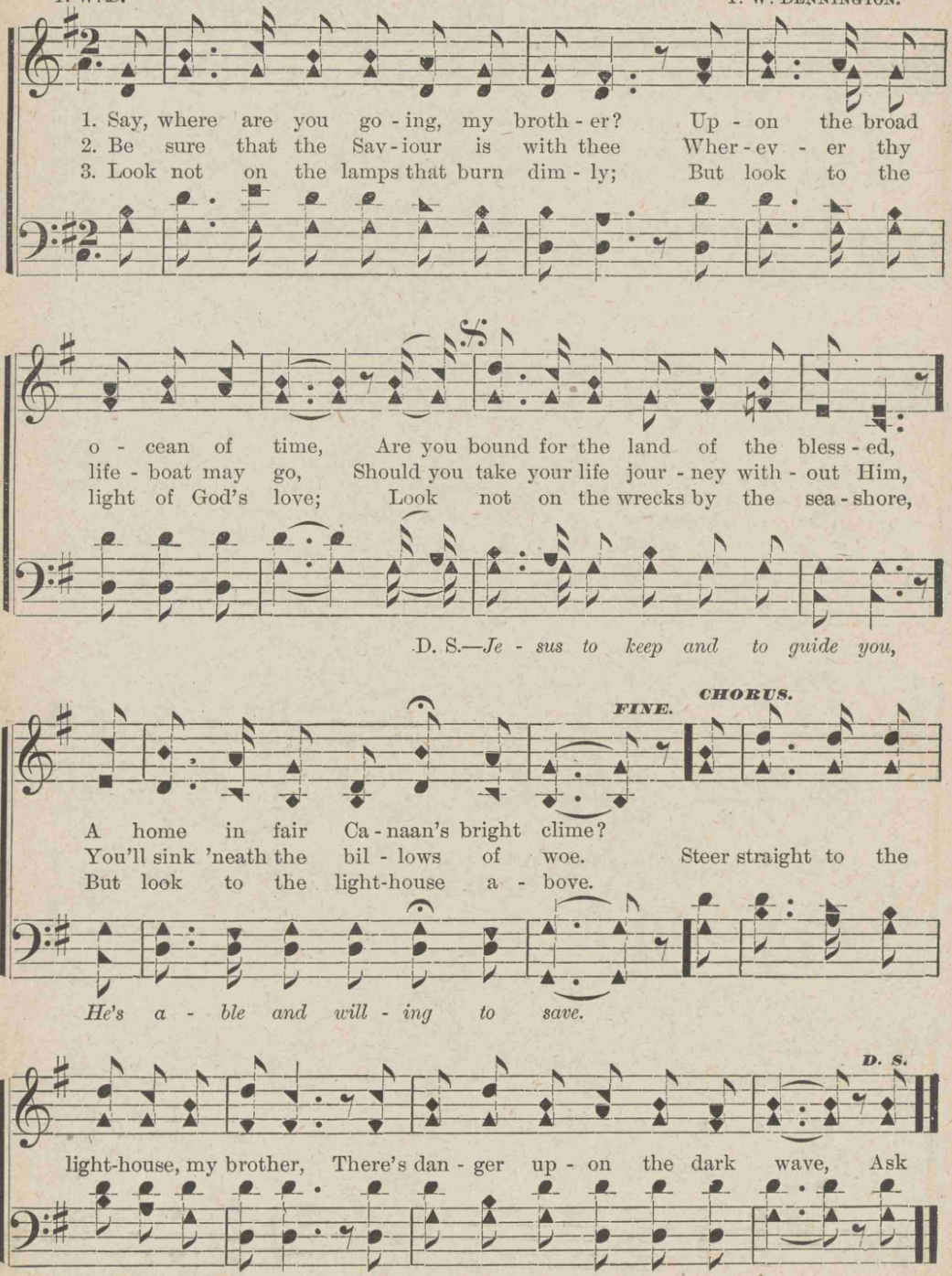
No. 302. I HAVE REDEEMED THEE.

E. R. LATTA. J. HENRY SHOWALTER.



No. 303. STEER STRAIGHT TO THE LIGHT-HOUSE.

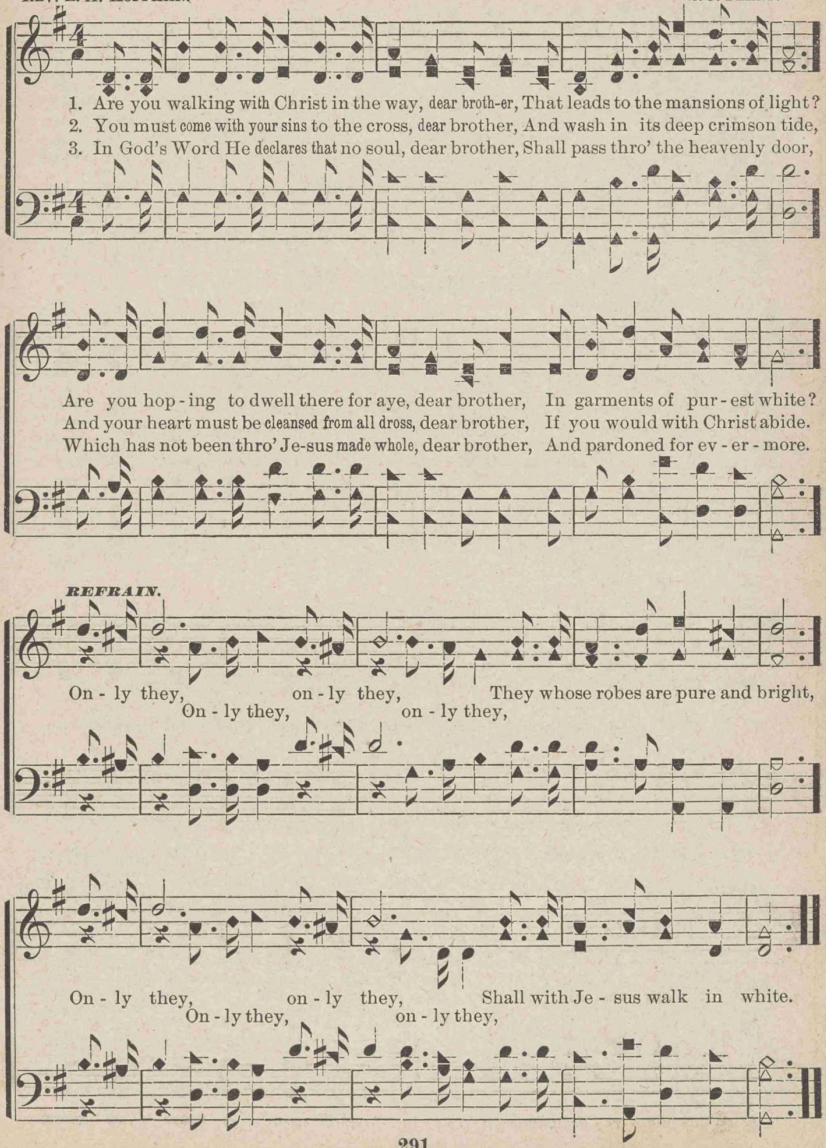
T. W. D. T. W. DENNINGTON.



Copyright, 1895, by Charlie D. Tillman. Used by permission.

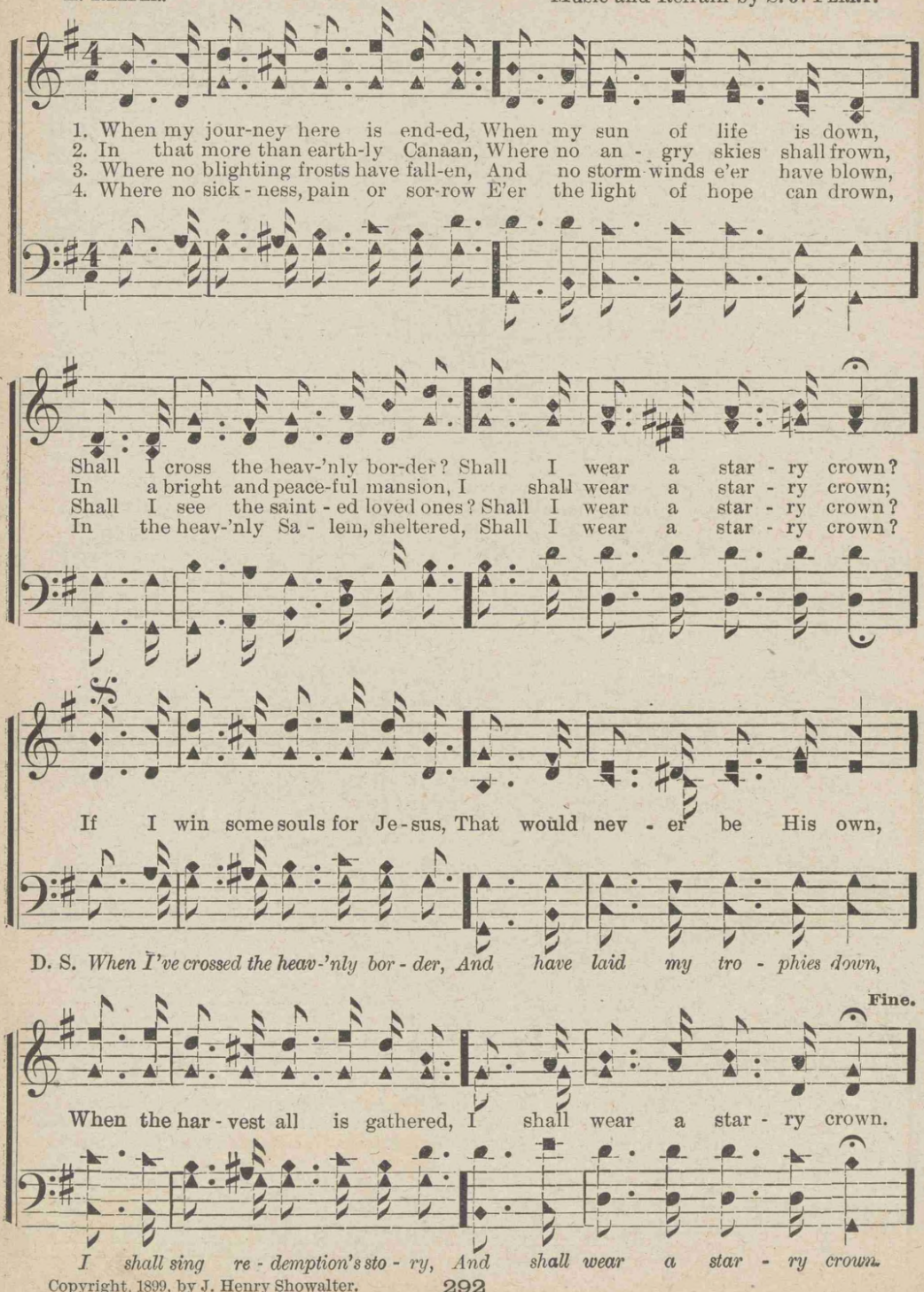
No. 304. ONLY THE PURE SHALL SEE HEAVEN.

REV. E. A. HOFFMAN. S. J. PERRY.



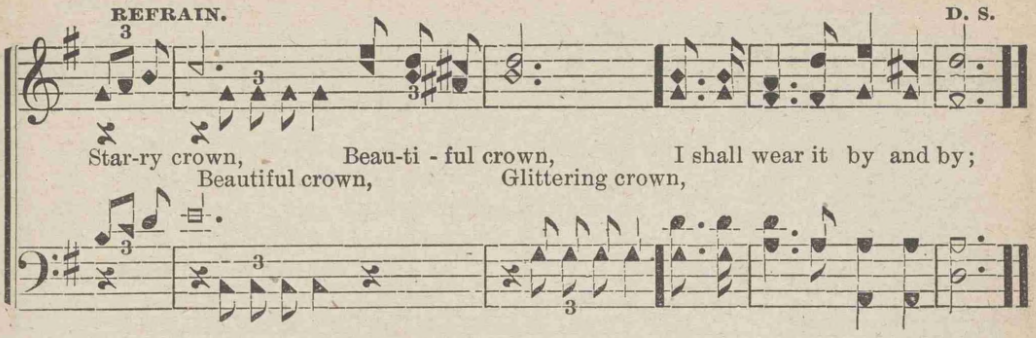
No. 305. A STARRY CROWN. 8s & 7s.

E. REEDER. Music and Refrain by S. J. PERRY.



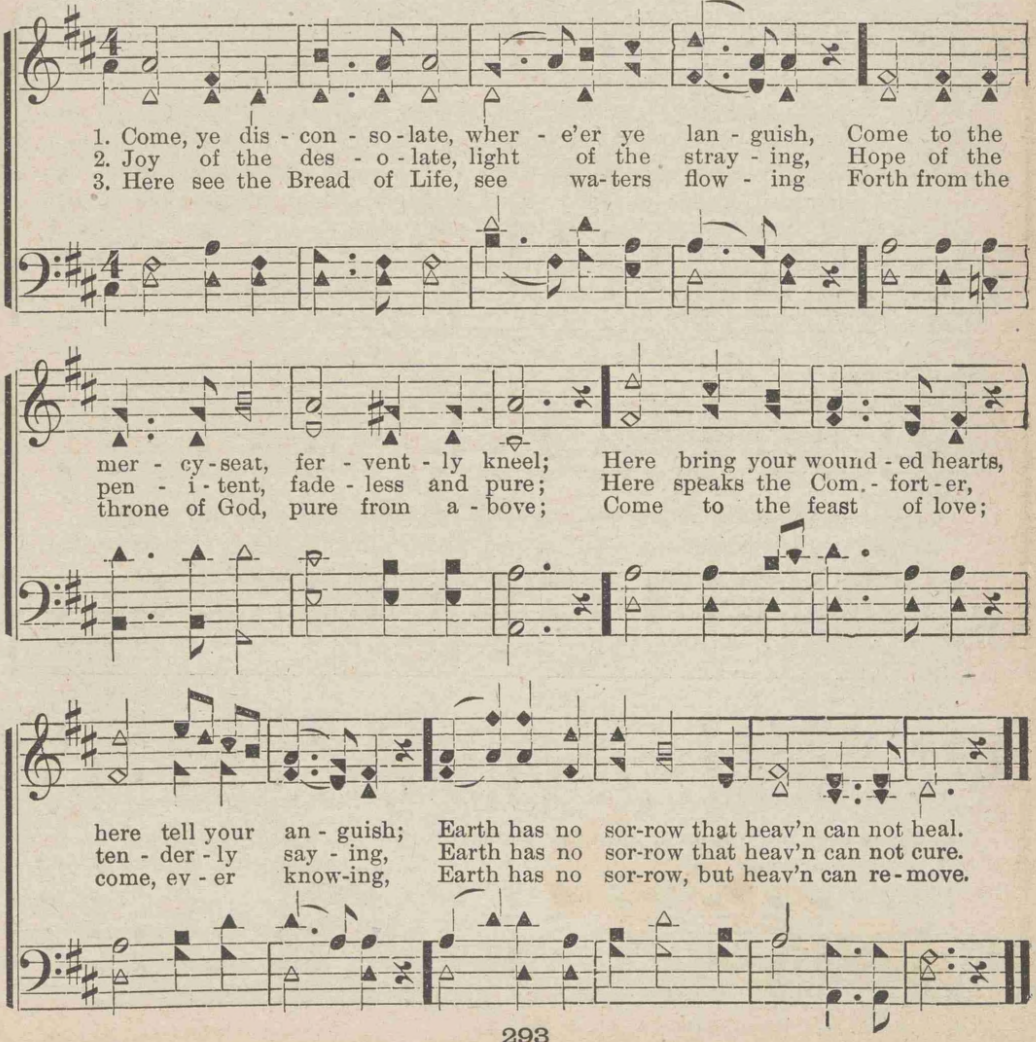
Copyright, 1899, by J. Henry Showalter.

A STARRY CROWN. Concluded.



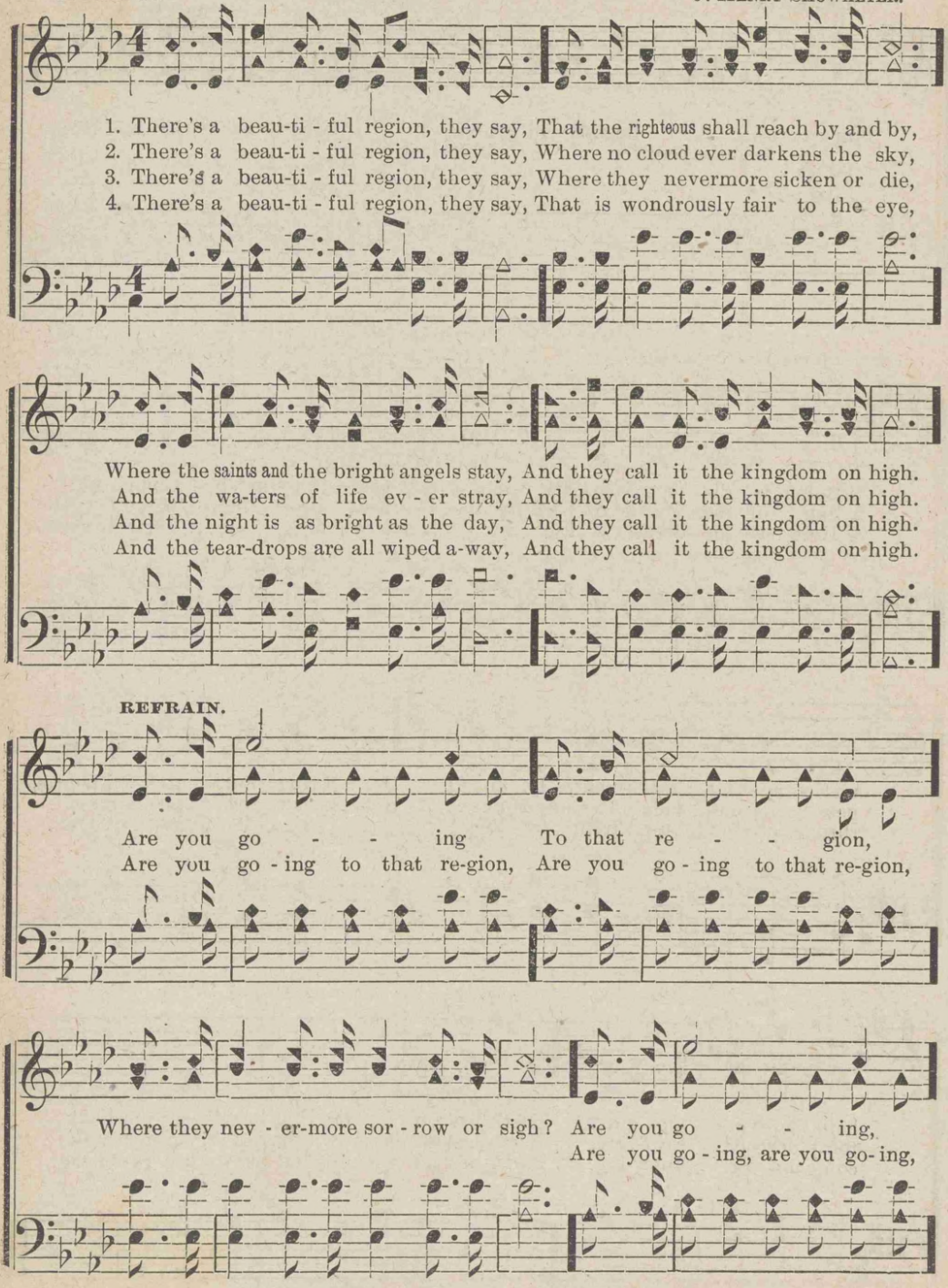
No. 306. COME, YE DISCONSOLATE. 11s, 10s.

THOS. MOORE AND THOS. HASTINGS. SAMUEL WEBBE. 1800.

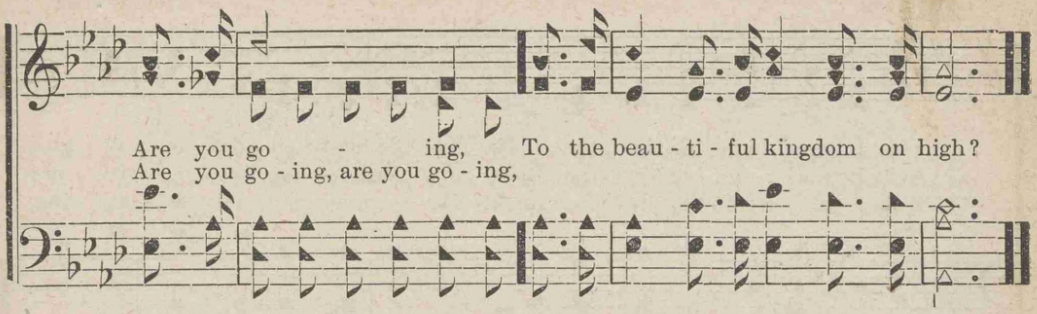


No. 307. THE KINGDOM ON HIGH. 9s.

E. REEDER. J. HENRY SHOWALTER.

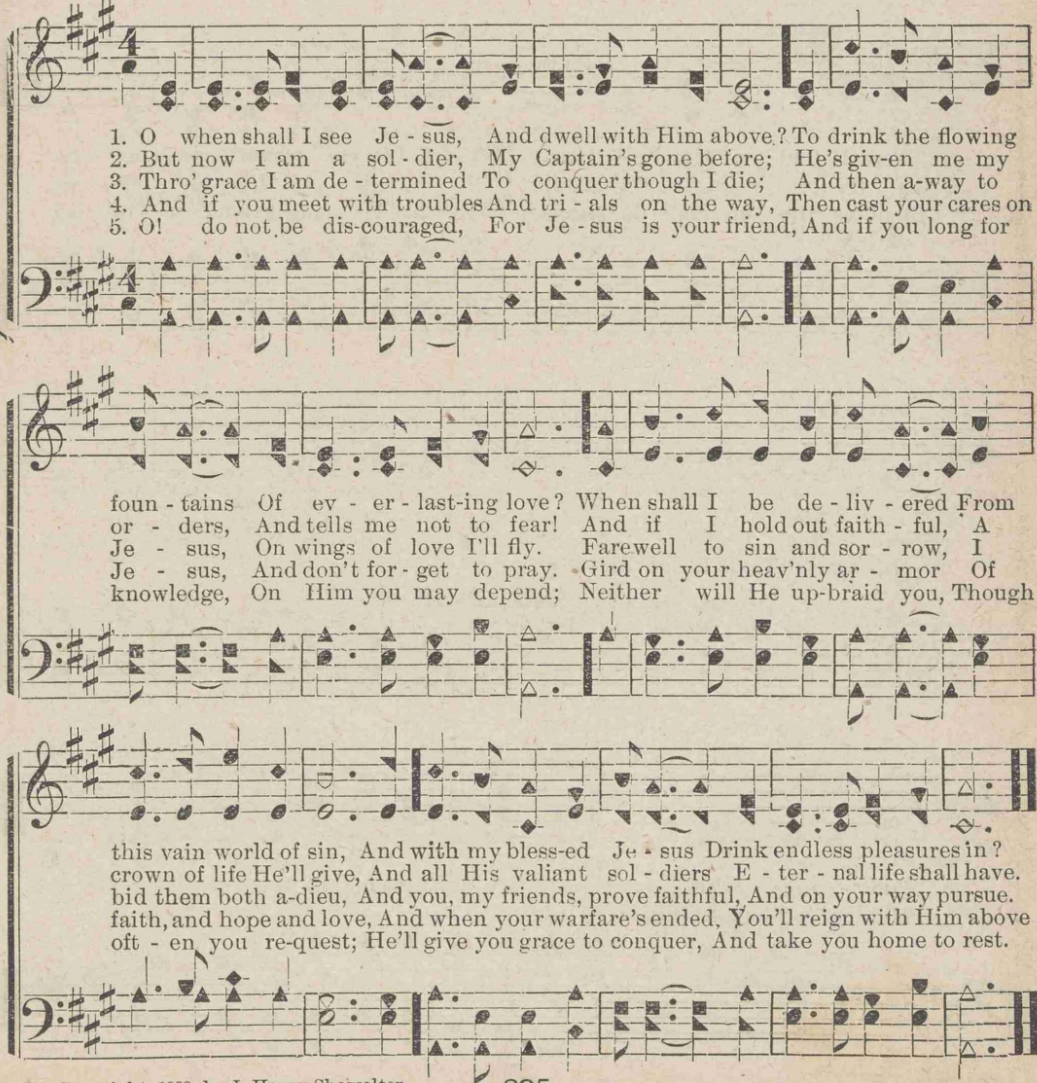


Copyright, 1899, by J. Henry Showalter.



No. 308. ELSIE. 7s & 6s.

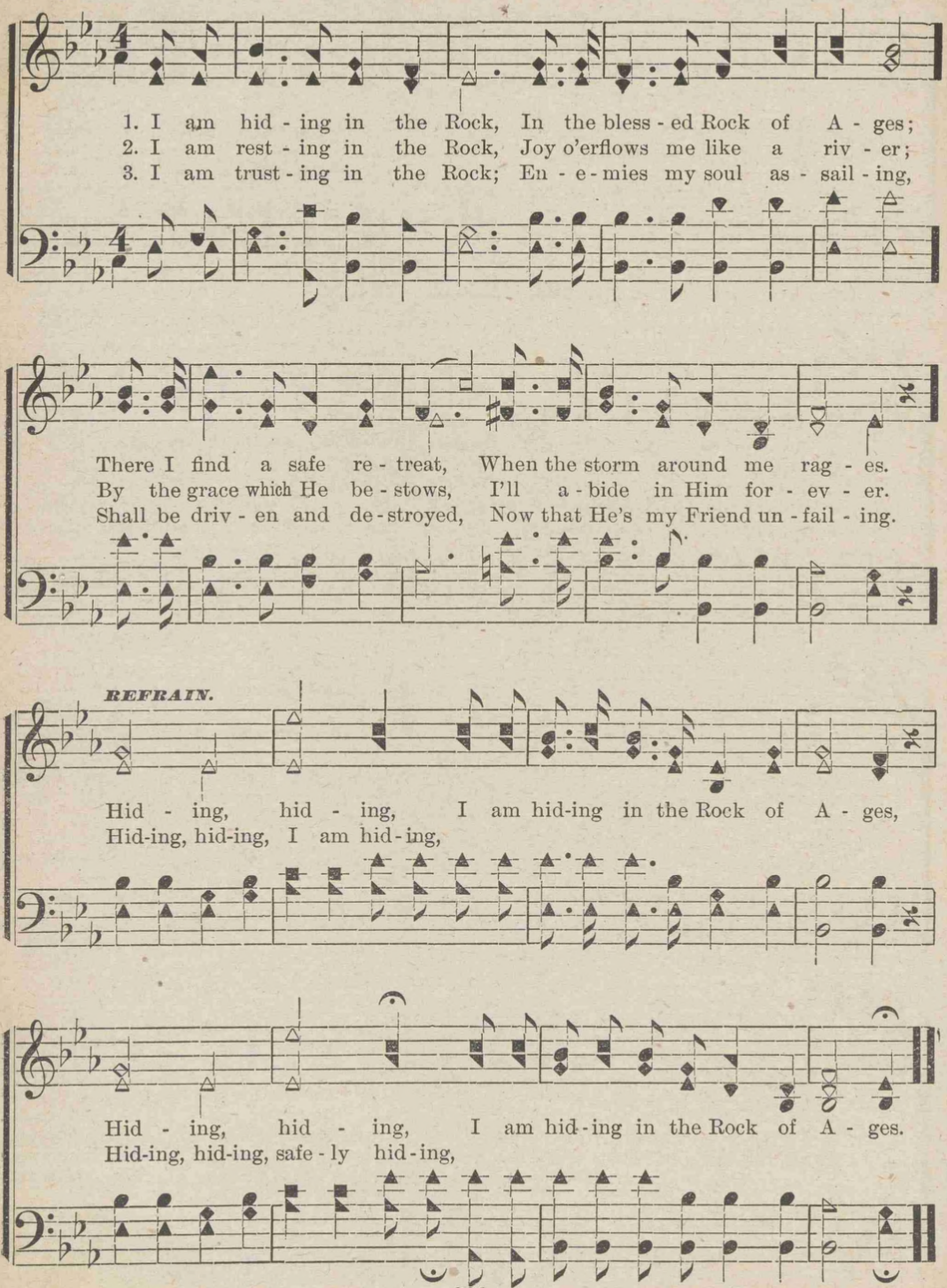
J. HENRY SHOWALTER.



Copyright, 1899, by J. Henry Showalter.

No. 309. HIDING IN THE ROCK OF AGES.

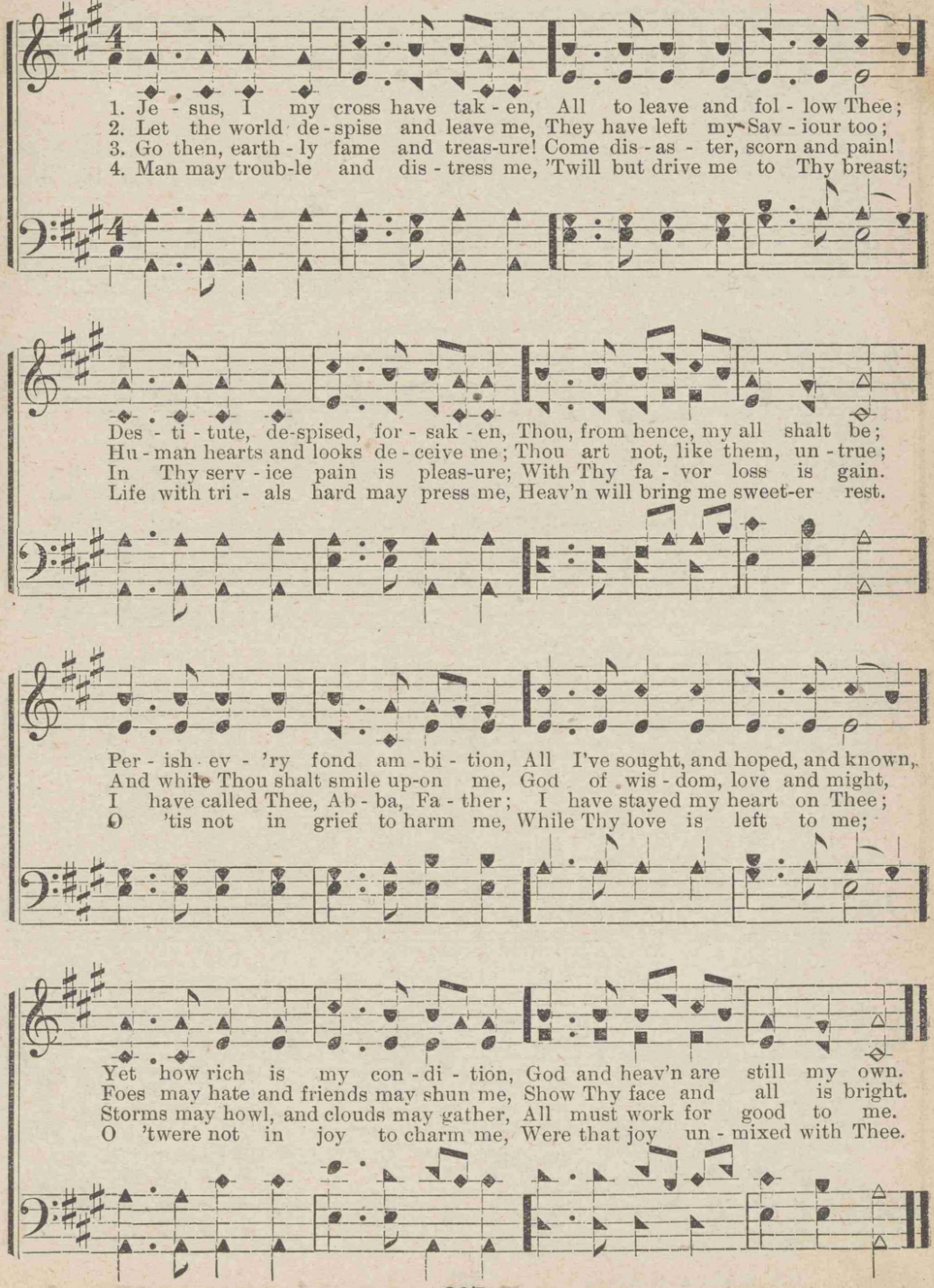
G. W. LYON. J. MOORING YORK.



Used by permission.

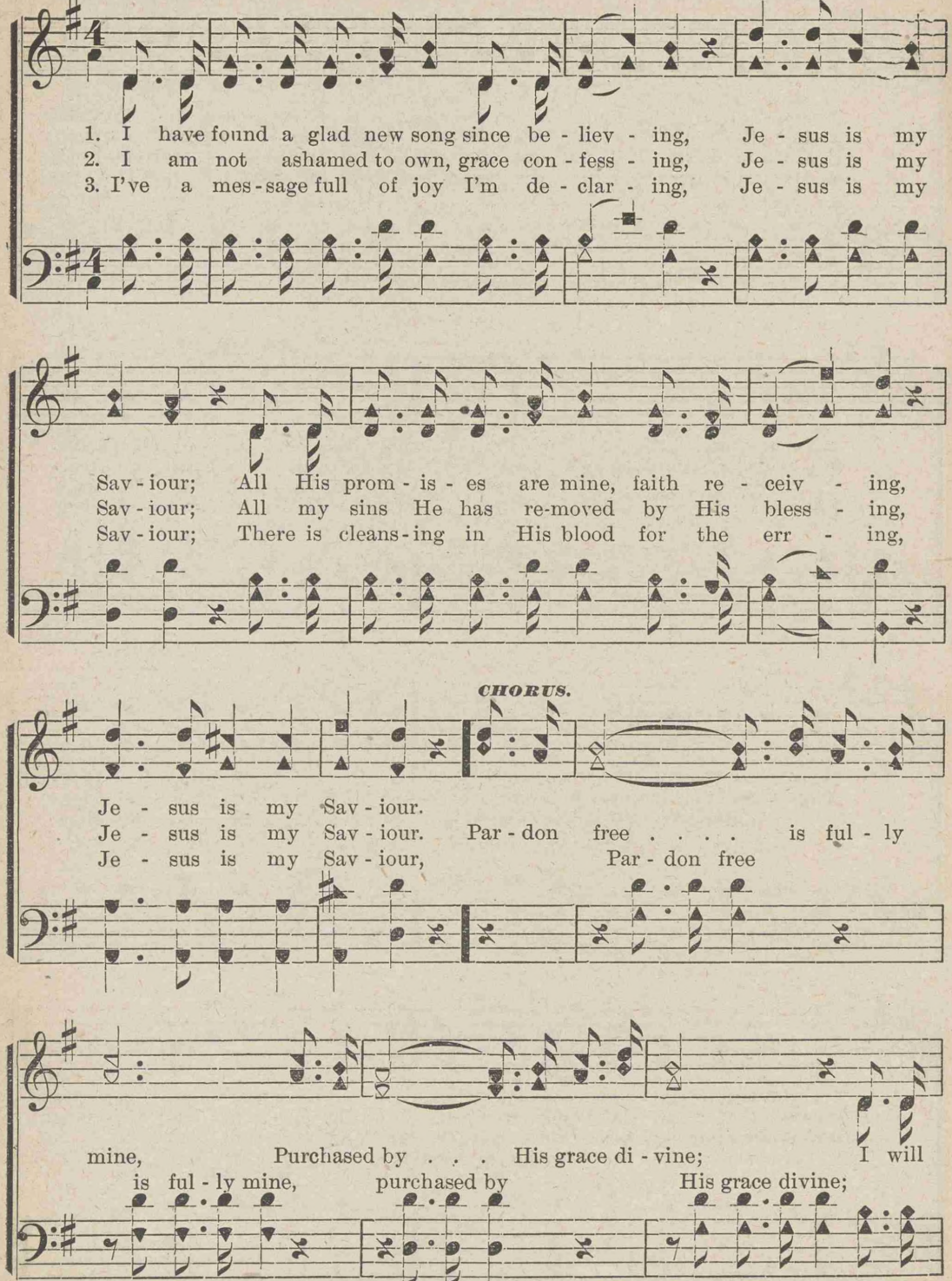
No. 310. JESUS, I MY CROSS HAVE TAKEN. 8s & 7s.

HENRY F. LYTE. 1825. Arr. from W. A. MOZART.



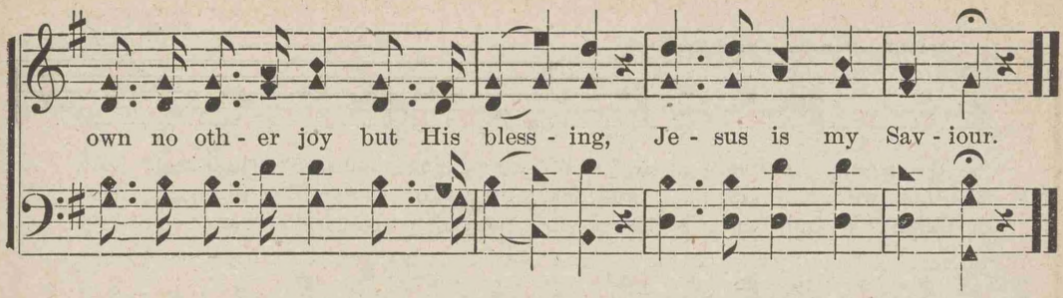
No. 311. JESUS IS MY SAVIOUR.

A. B. B. REV. A. B. BOWSER. By per.

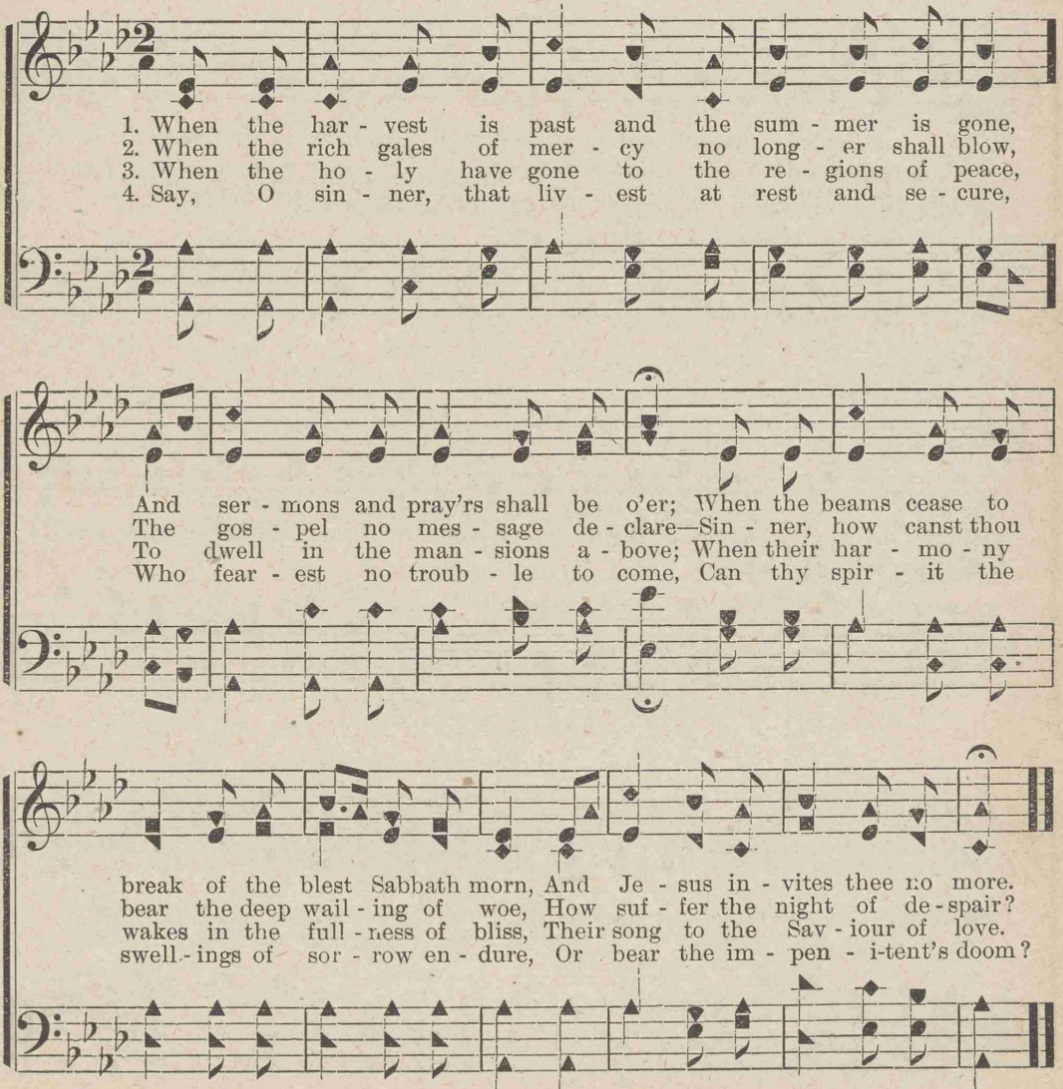


Copyright, 1896, by Rev. A. B. Bowser.

JESUS IS MY SAVIOUR. Concluded.



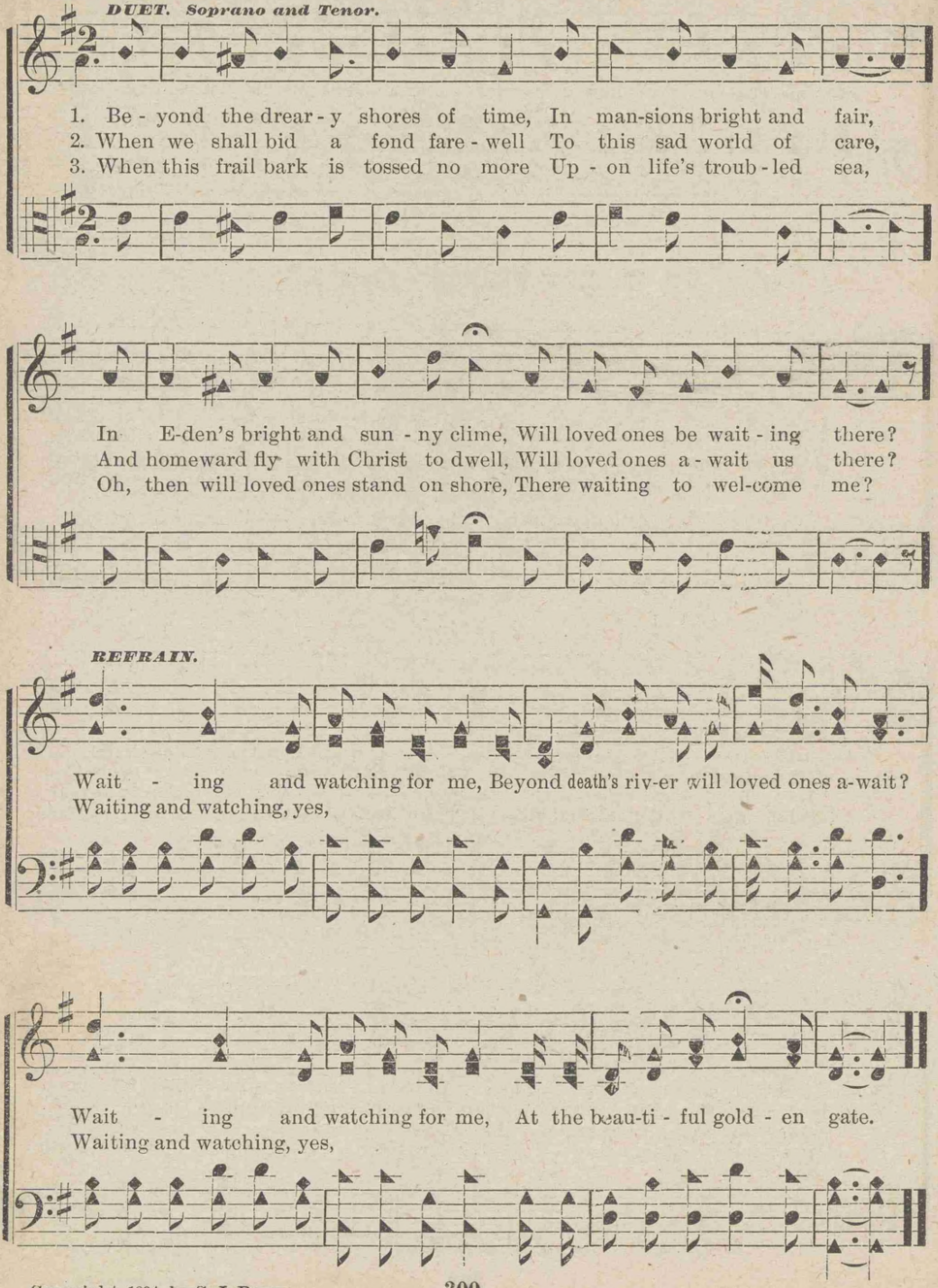
No. 312. VERNON. 12s & 8s.



No. 313. WILL LOVED ONES WAIT AND WATCH FOR ME?

S. J. P. S. J. PERRY.

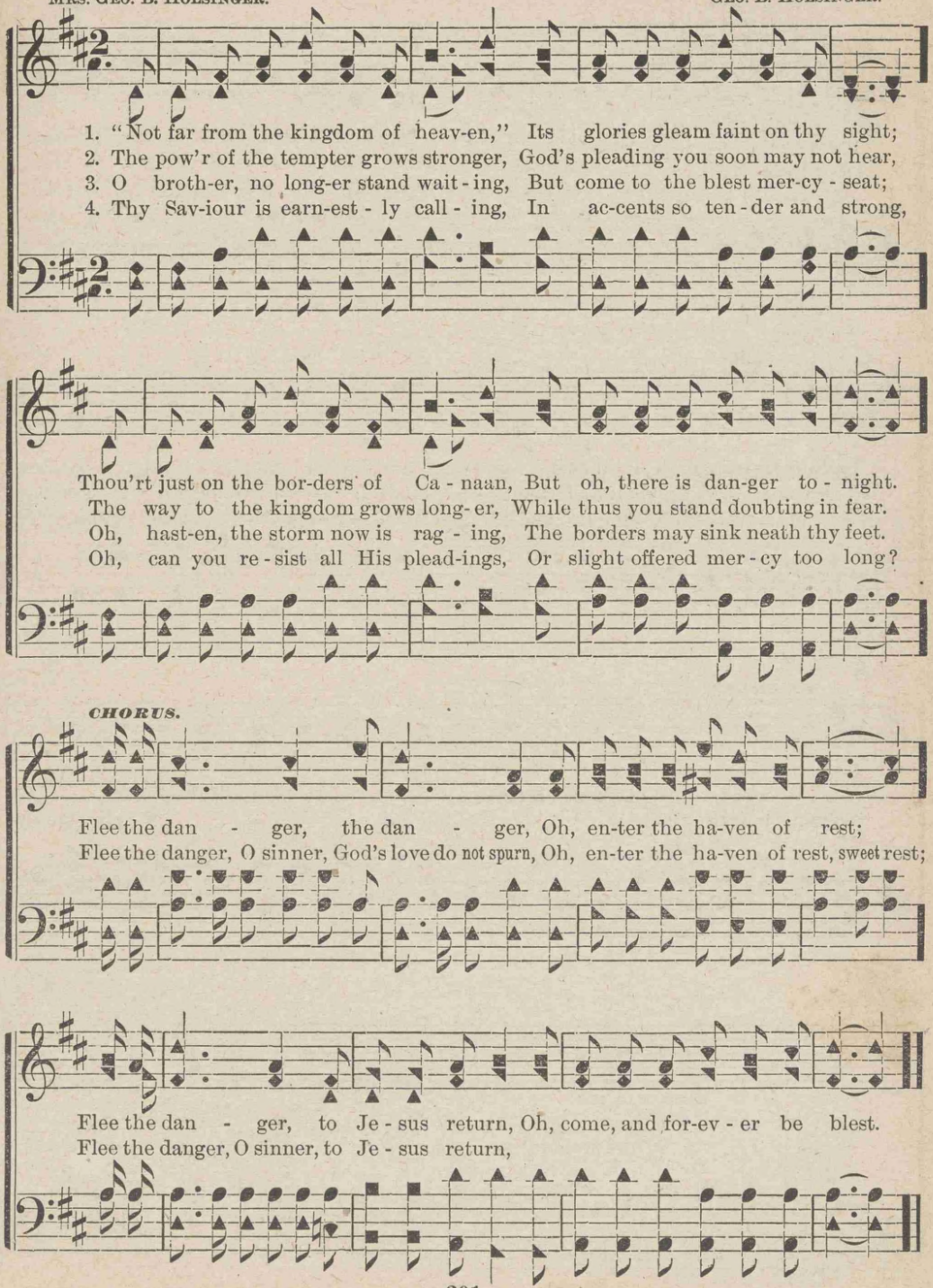
DUET. Soprano and Tenor.



Copyright, 1894, by S. J. Perry.

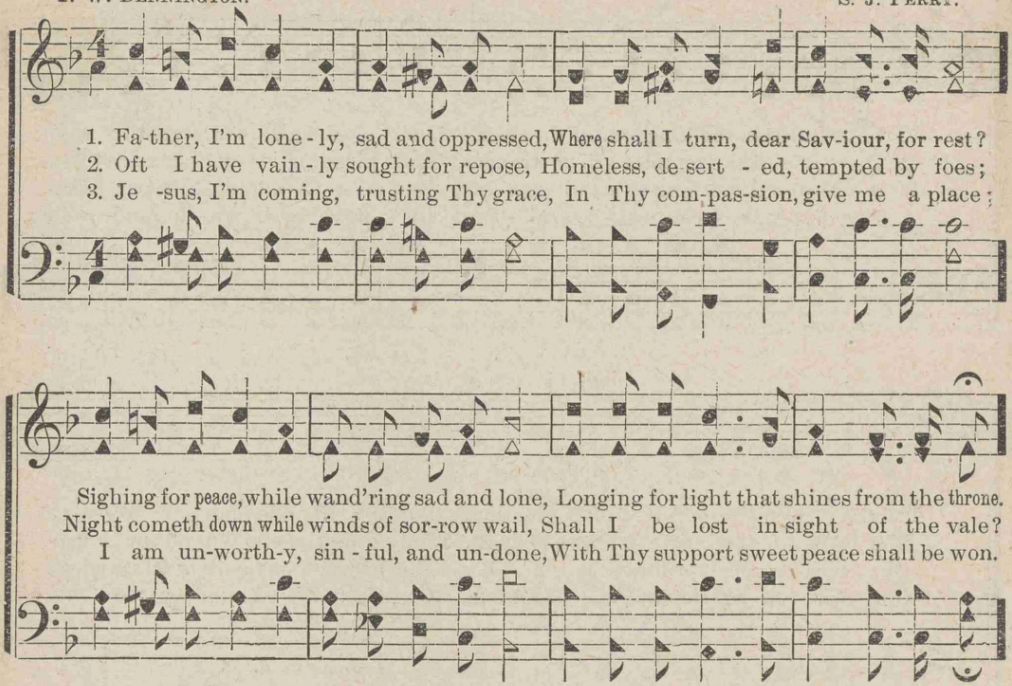
No. 314. FLEE THE DANGER.

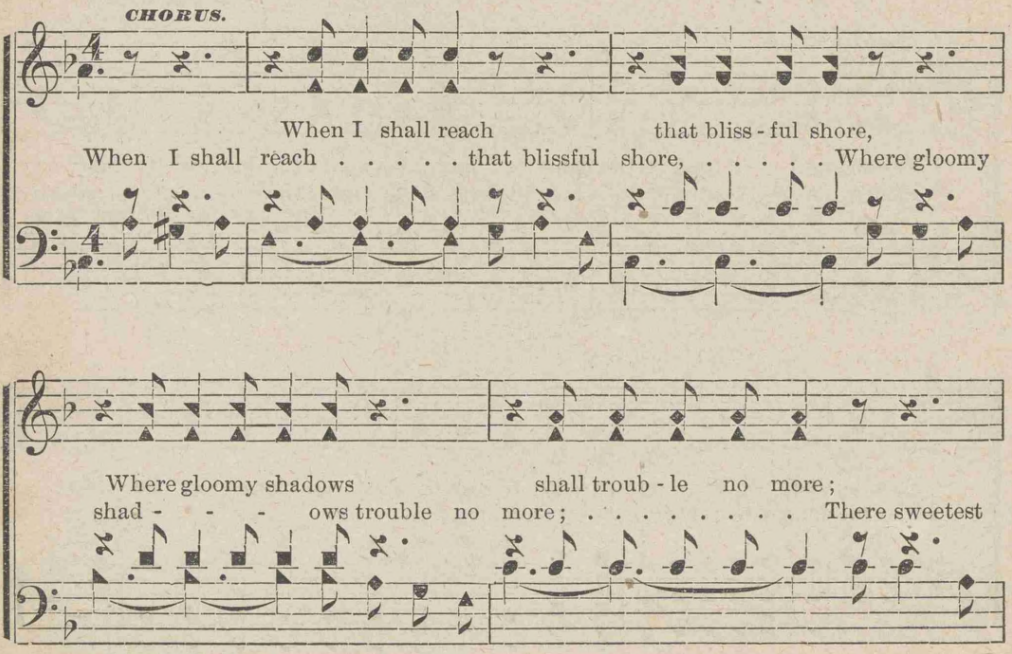
MRS. GEO. B. HOLSINGER. GEO. B. HOLSINGER.



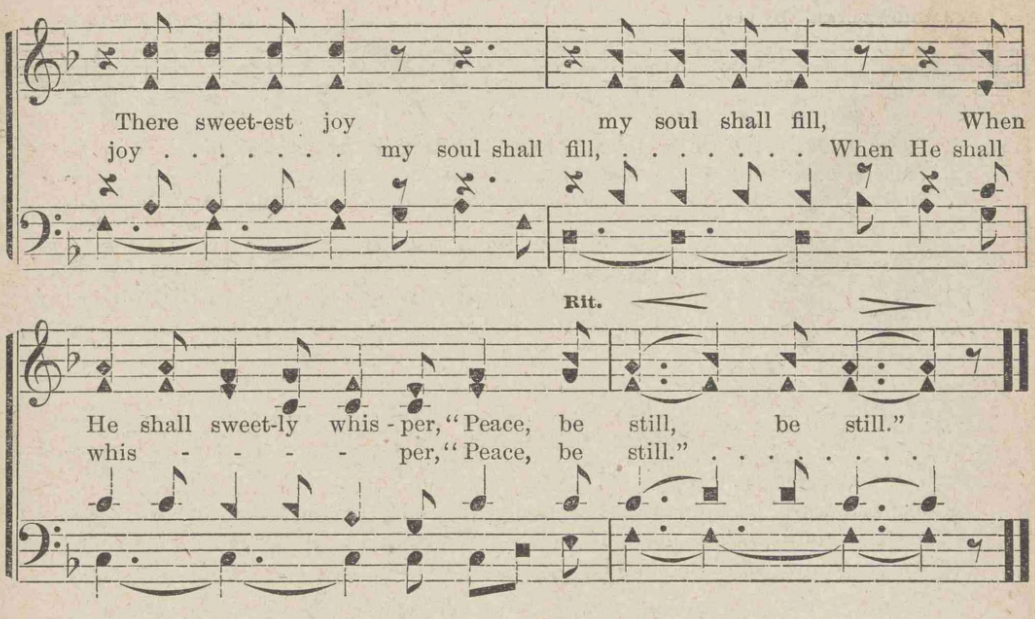
No. 315. FATHER, I'M LONELY.

T. W. DENNINGTON. S. J. PERRY.



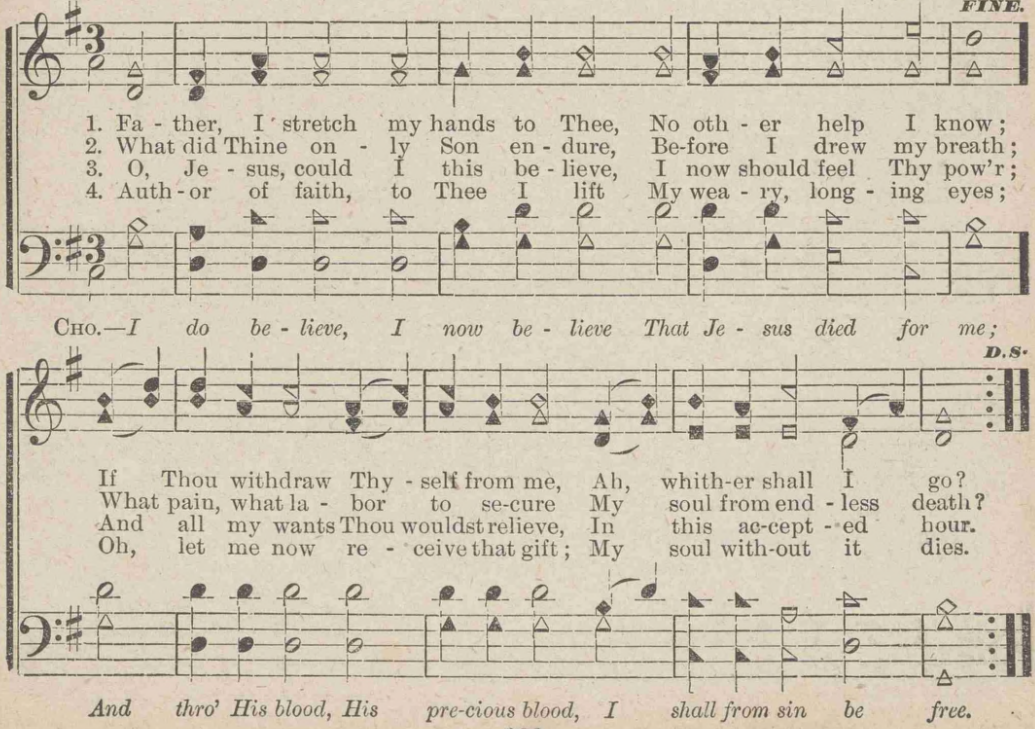


FATHER, I'M LONELY. Concluded.



No. 316. I DO BELIEVE. C. M.

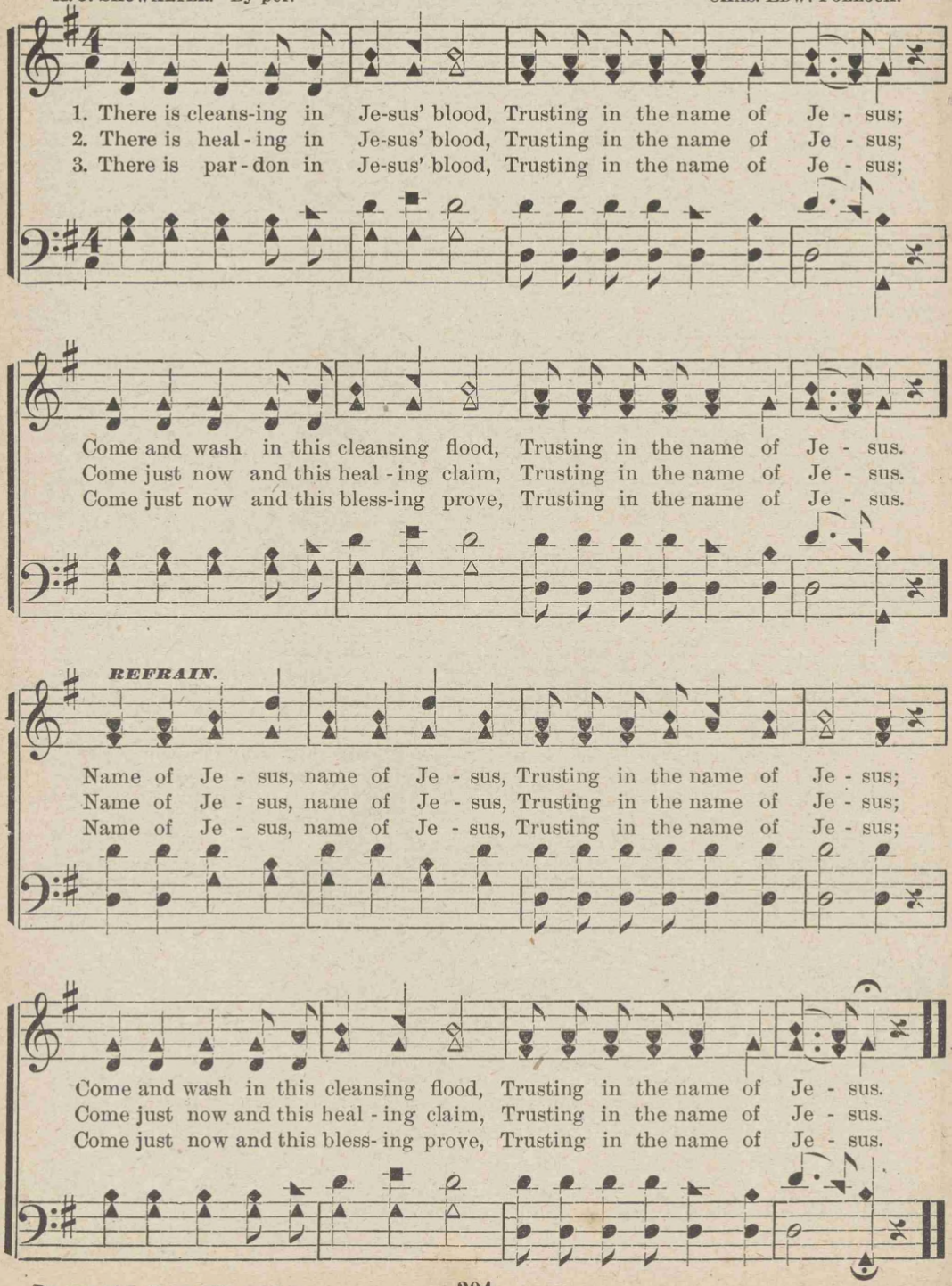
REV. CHARLES WESLEY. UNKNOWN.



No. 317. TRUSTING IN THE NAME OF JESUS.

"If ye shall ask anything in my name, I will do it."—JOHN 14: 14.

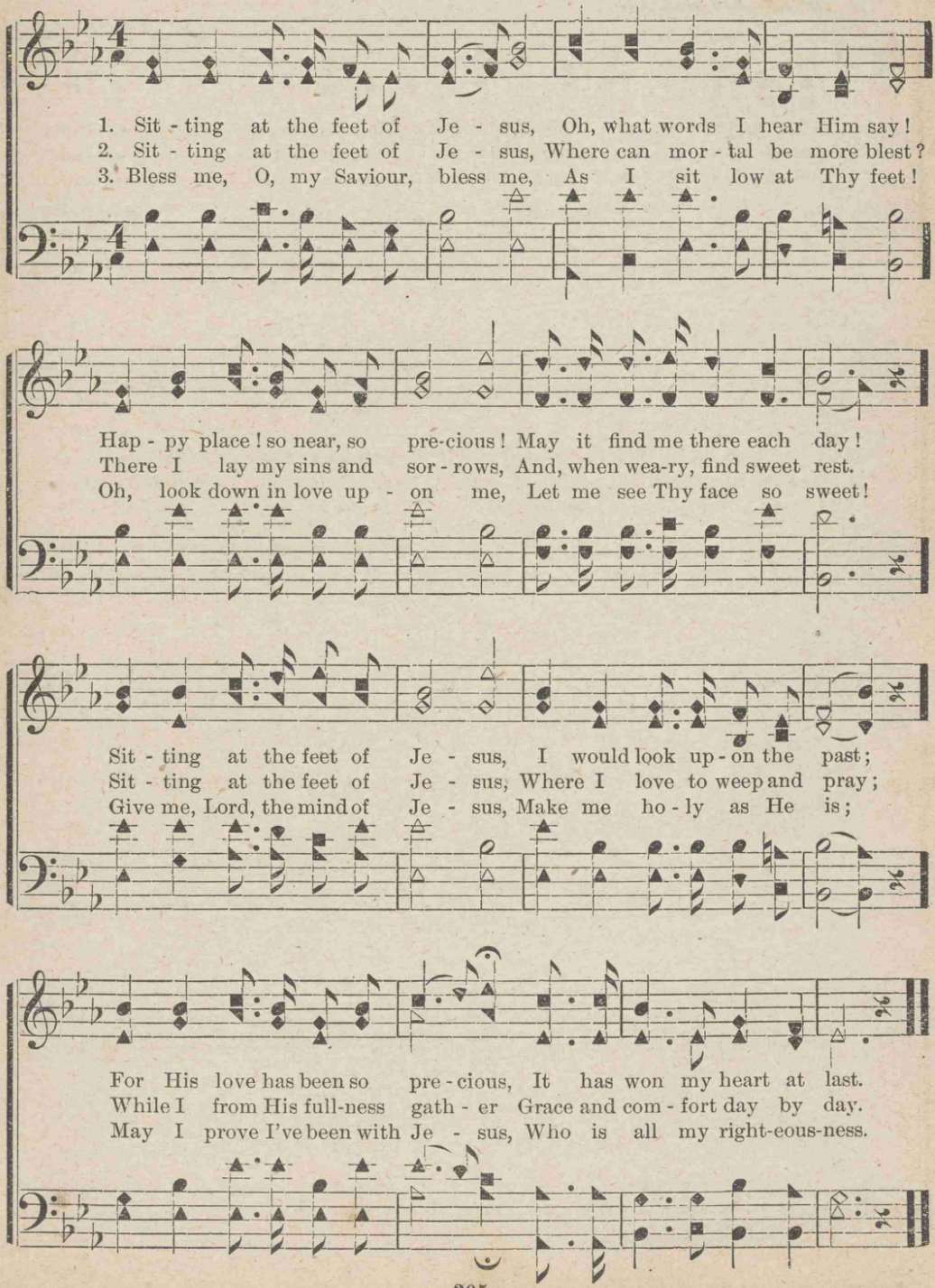
A. J. SHOWALTER. By per. CHAS. EDW. POLLOCK.



By per. of J. Henry Showalter.

No. 318. SITTING AT THE FEET OF JESUS.

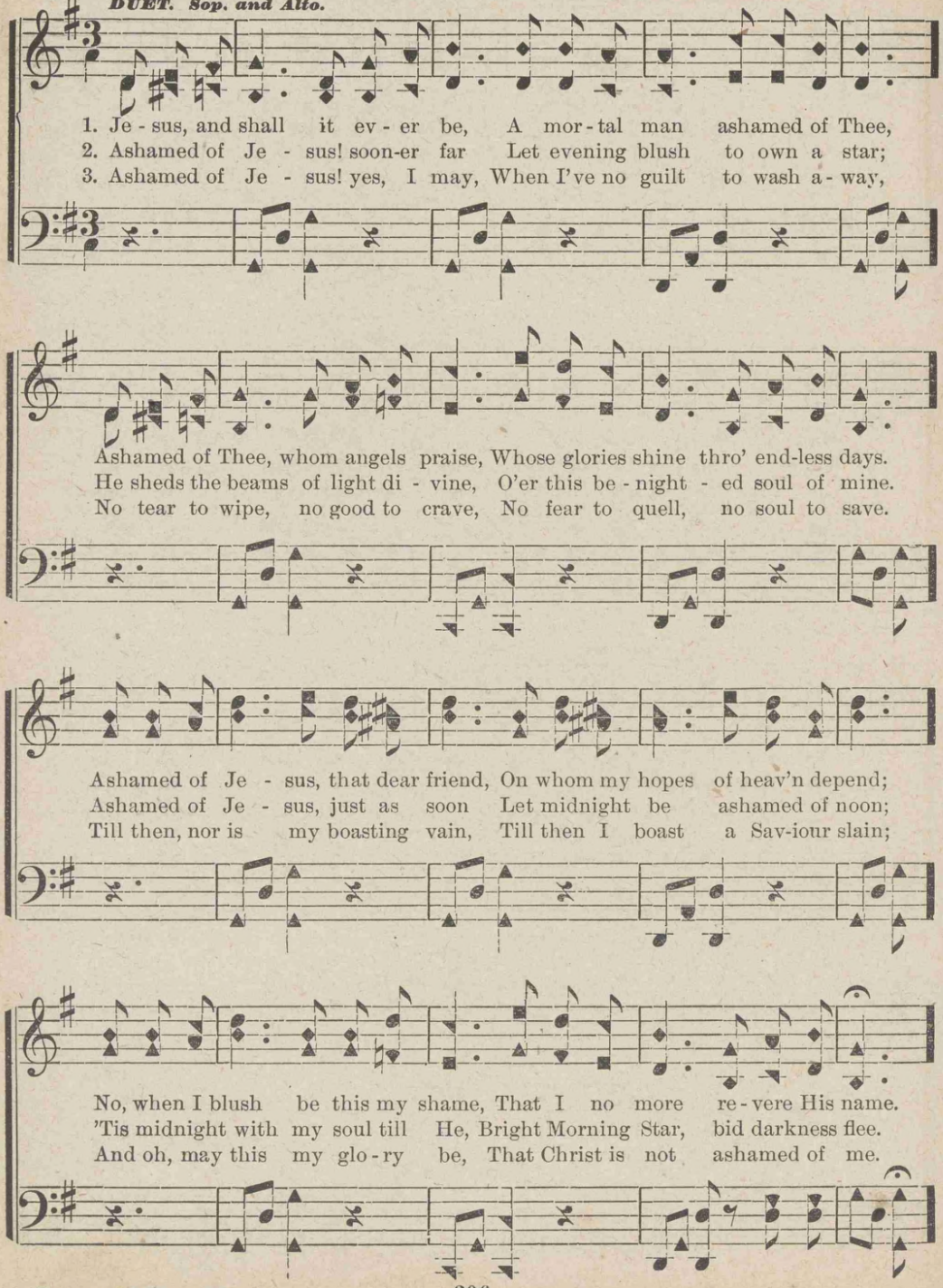
ANON. J. HENRY SHOWALTER.



No. 319. NOT ASHAMED OF JESUS.

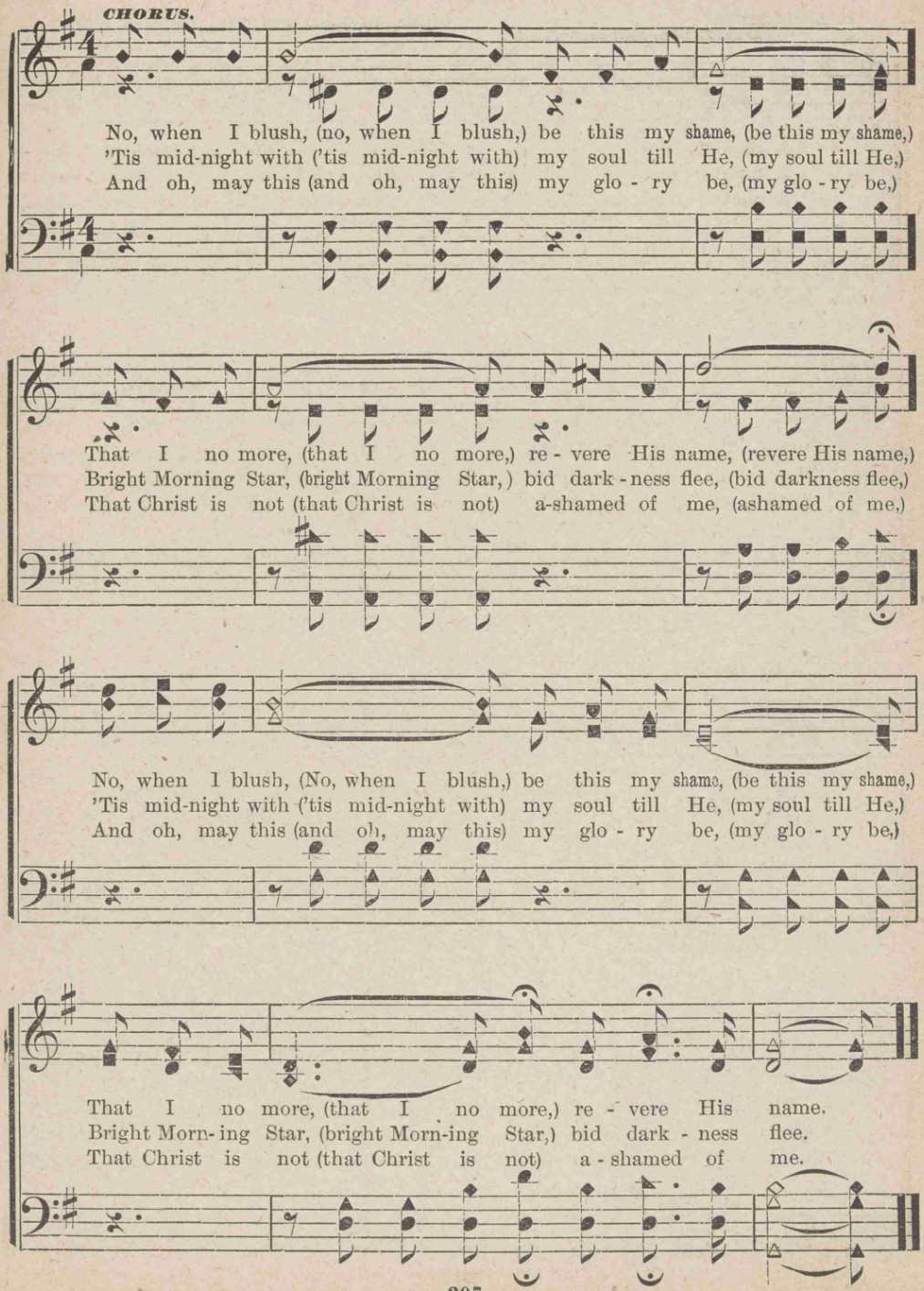
JOSEPH GRIGGS. E. B. FOWLER.

DUET. Sop. and Alto.



By per. of J. Henry Showalter.

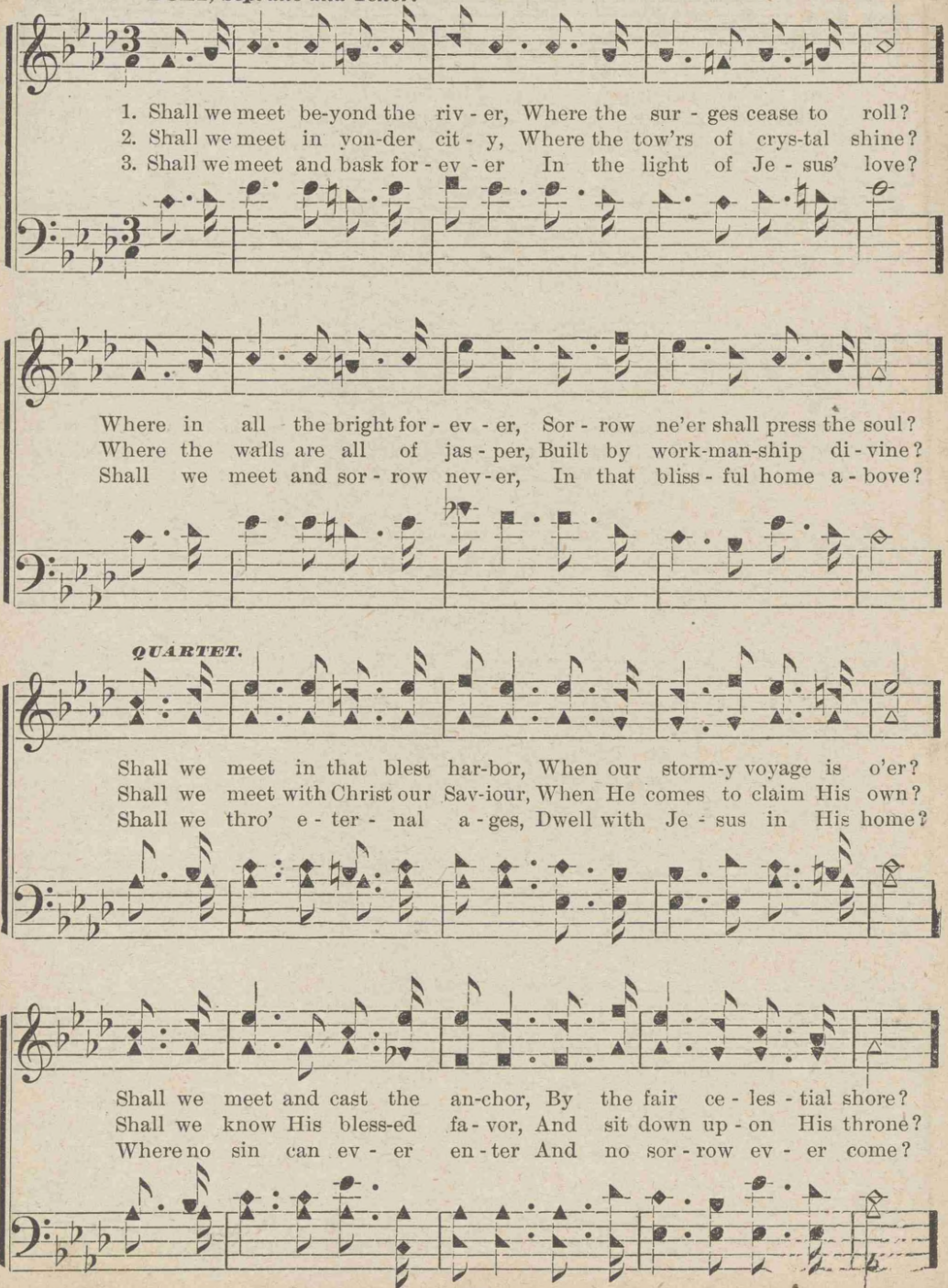
NOT ASHAMED OF JESUS. Concluded.



No. 320. SHALL WE MEET BEYOND THE RIVER?

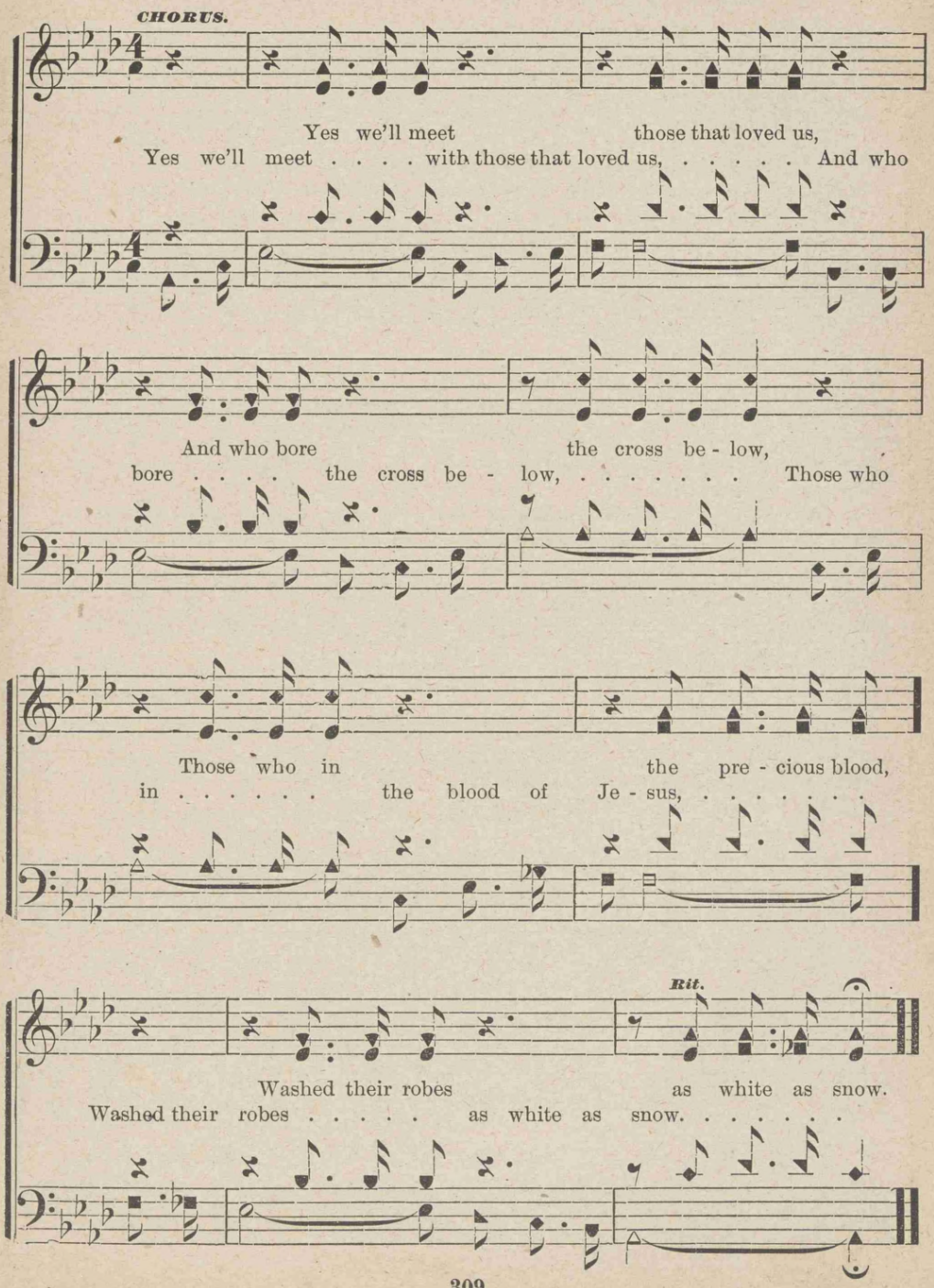
H. L. HASTINGS. Music, 3rd stanza and Refrain by E. B. FOWLER.

DUET, Soprano and Tenor.



Used by per. of J. Henry Showalter.

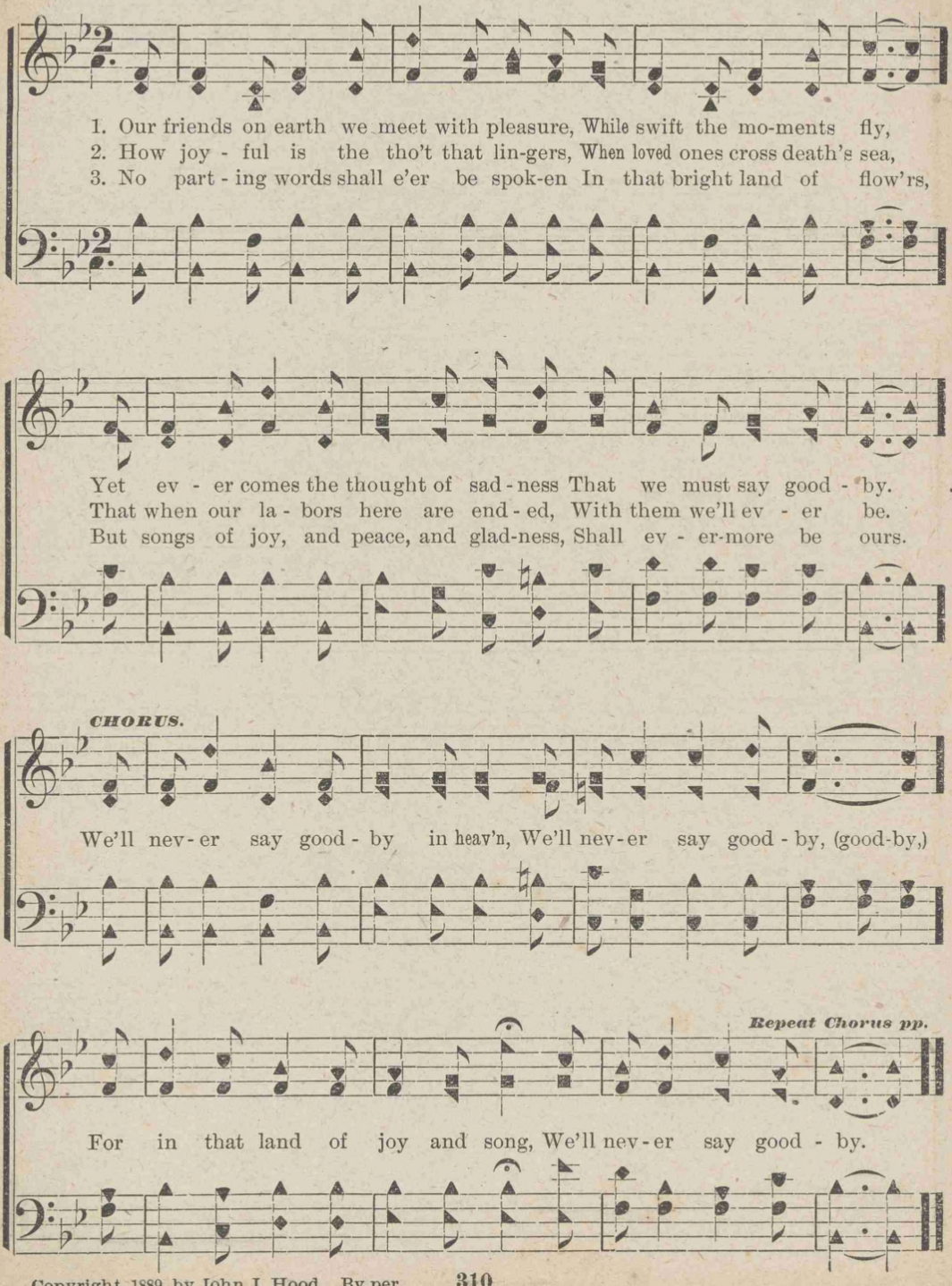
SHALL WE MEET BEYOND THE RIVER? Concluded.



No. 321. WE'LL NEVER SAY GOOD-BY.

"We shall never say 'good-by' in heaven."—The words of a dying Christian woman.

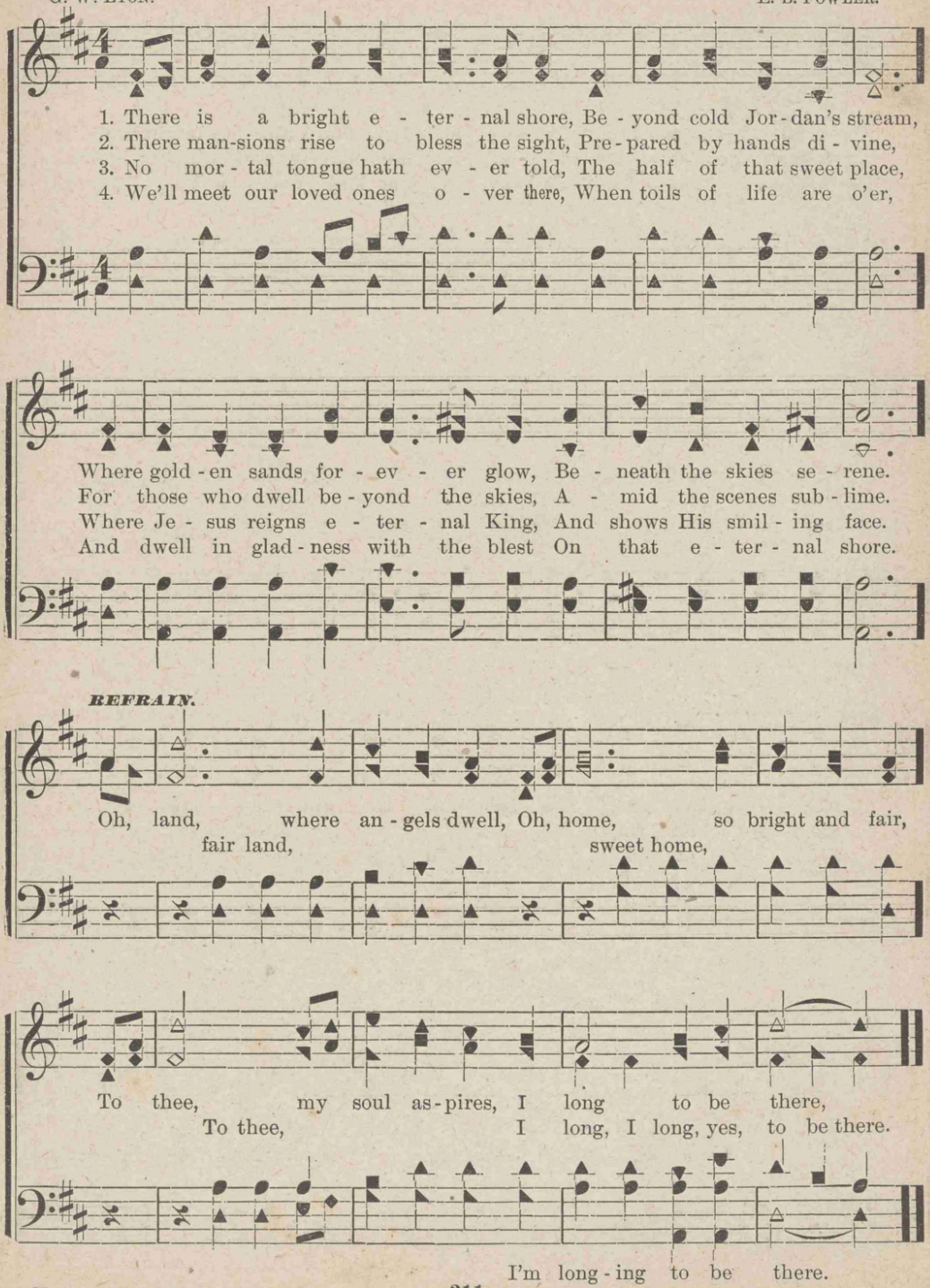
MRS. E. W. CHAPMAN. J. H. TENNEY.



Copyright, 1889, by John J. Hood. By per.

No. 322. THE BRIGHT ETERNAL SHORE.

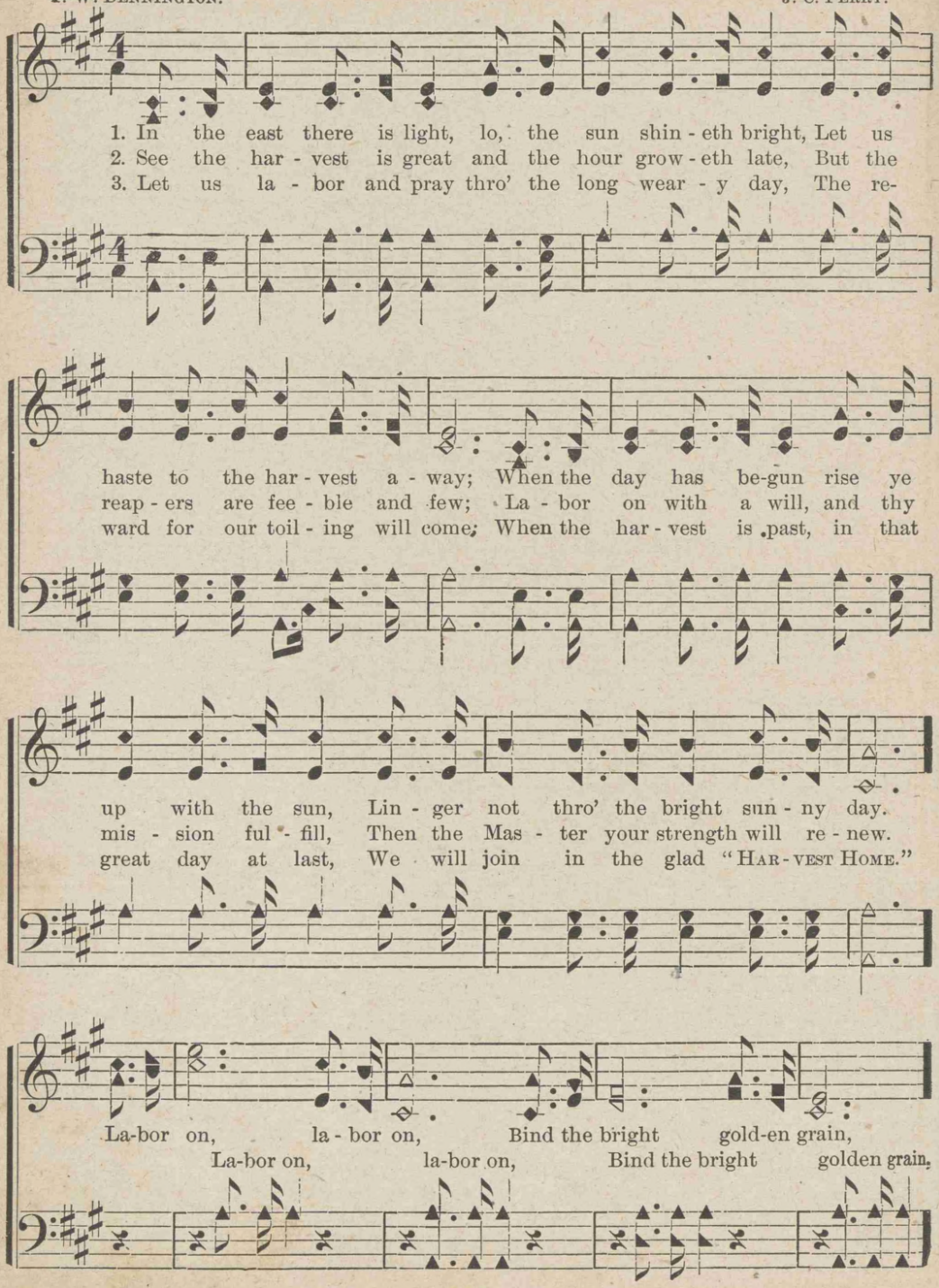
G. W. LYON. E. B. FOWLER.



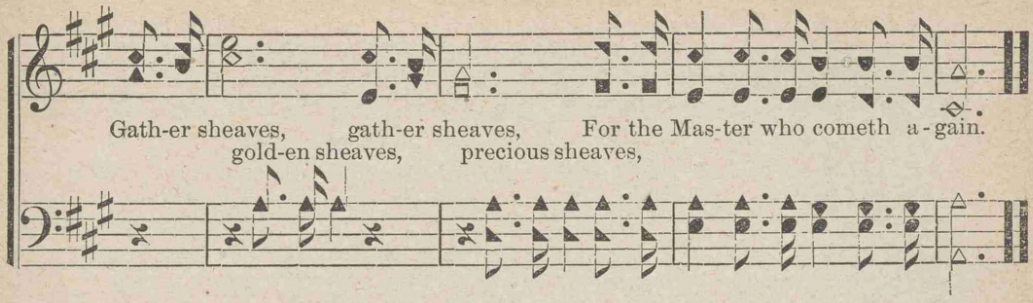
Used by per. of J. Henry Showalter.

No. 323. THE HARVEST.

T. W. DENNINGTON. J. C. PERRY.



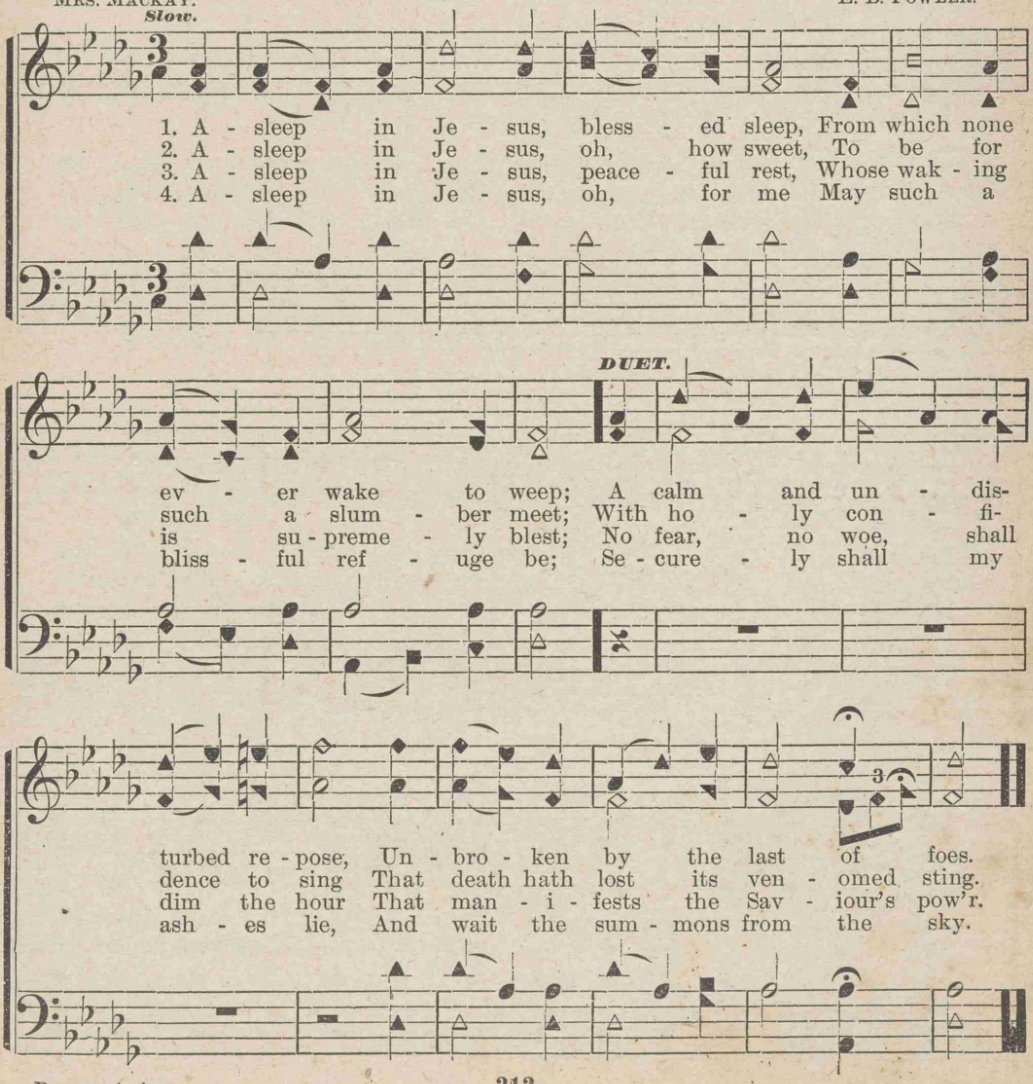
By permission of S. J. Perry.



No. 324. ASLEEP IN JESUS.

MRS. MACKAY. E. B. FOWLER.

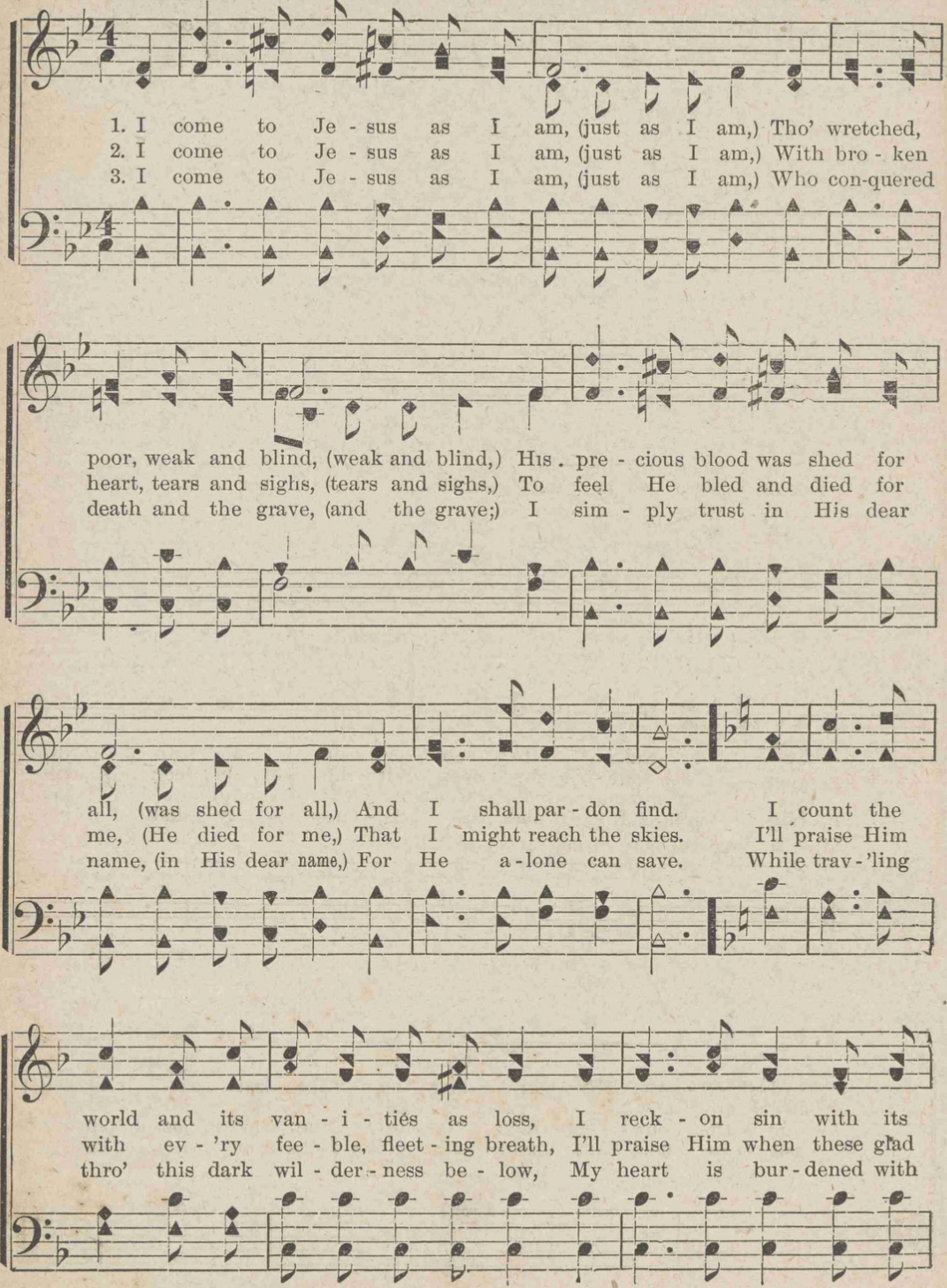
Slow.

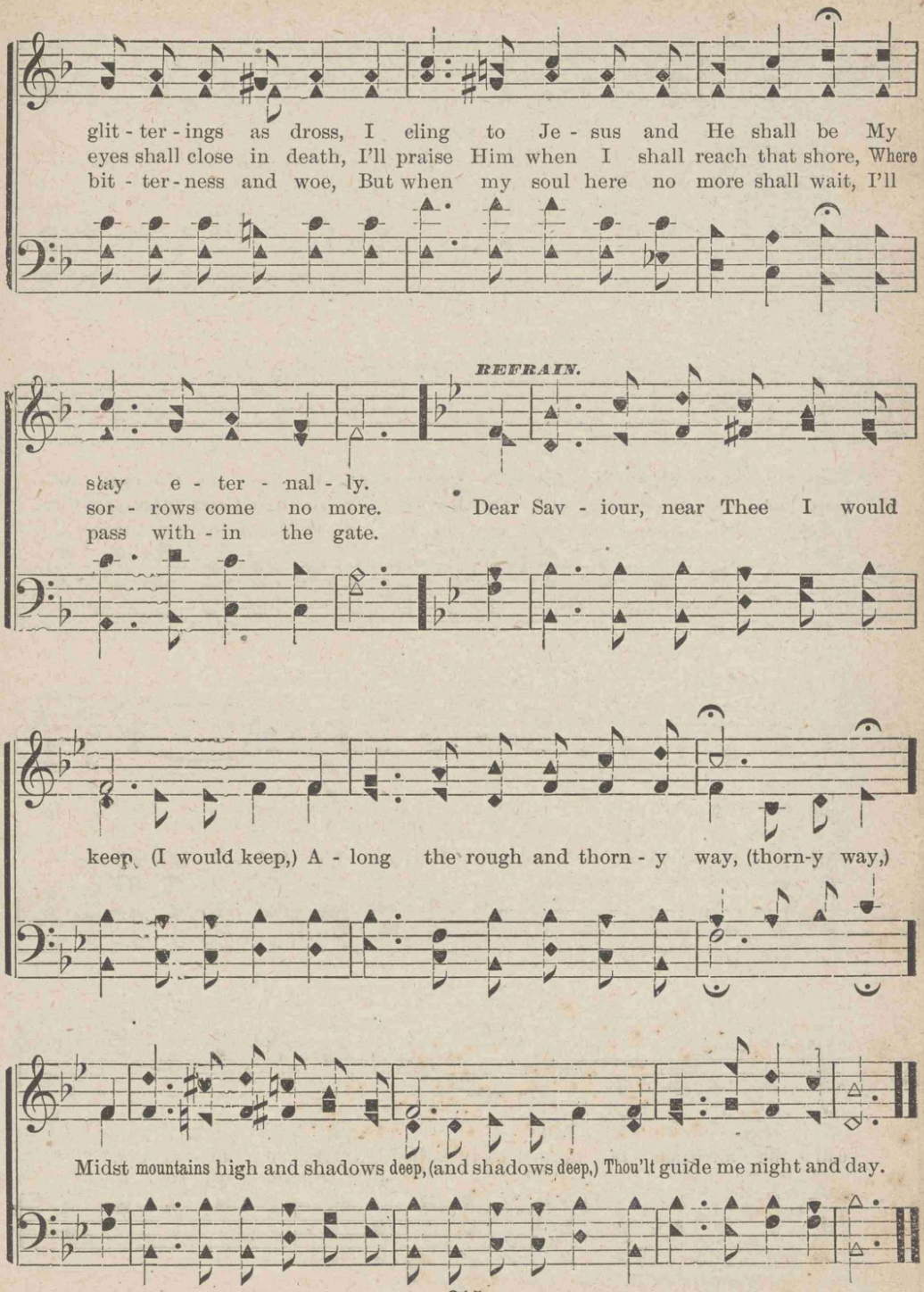


By permission.

No. 325. I COME TO JESUS.

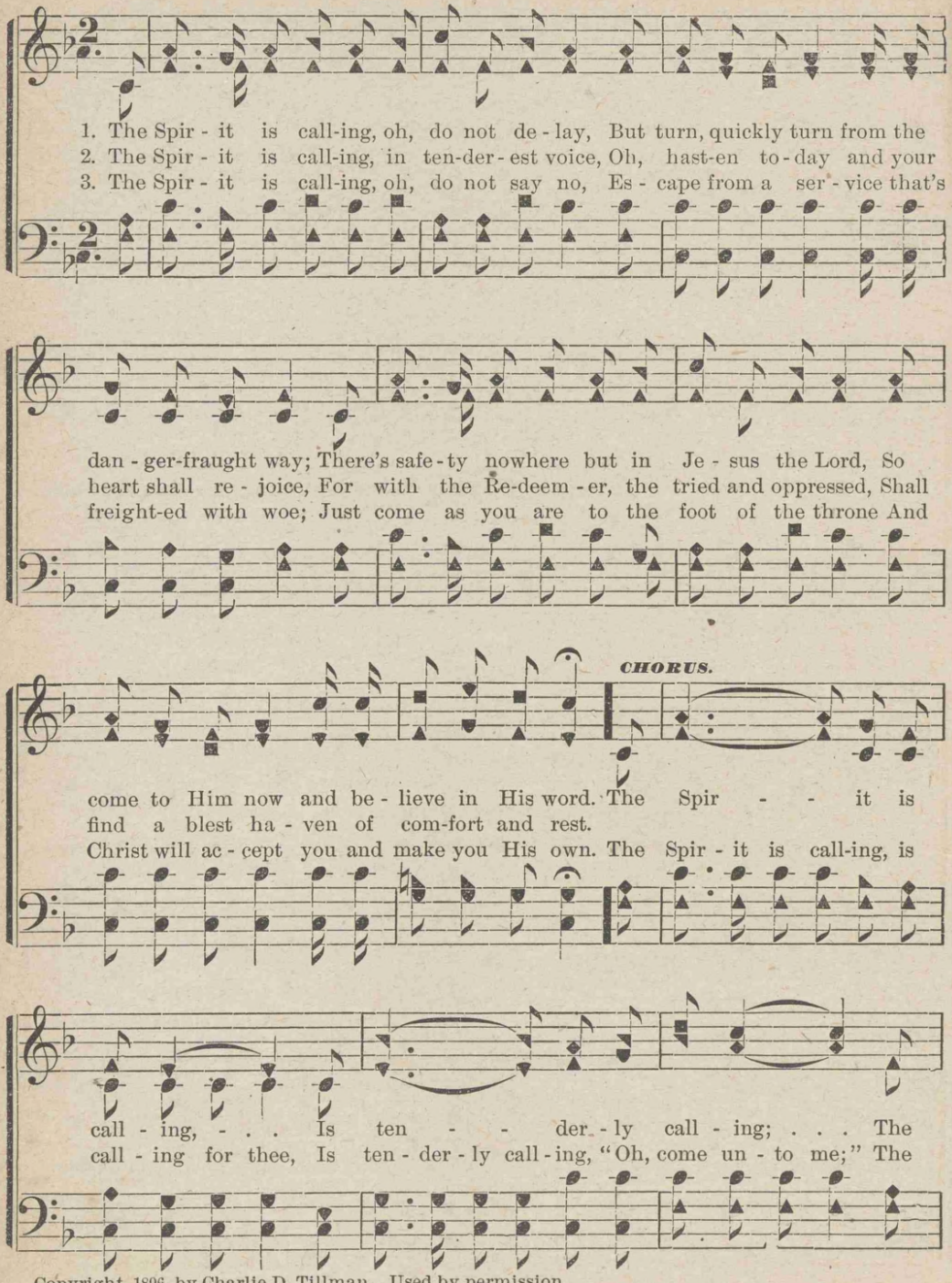
T. W. DENNINGTON. F. CLARK PERRY.



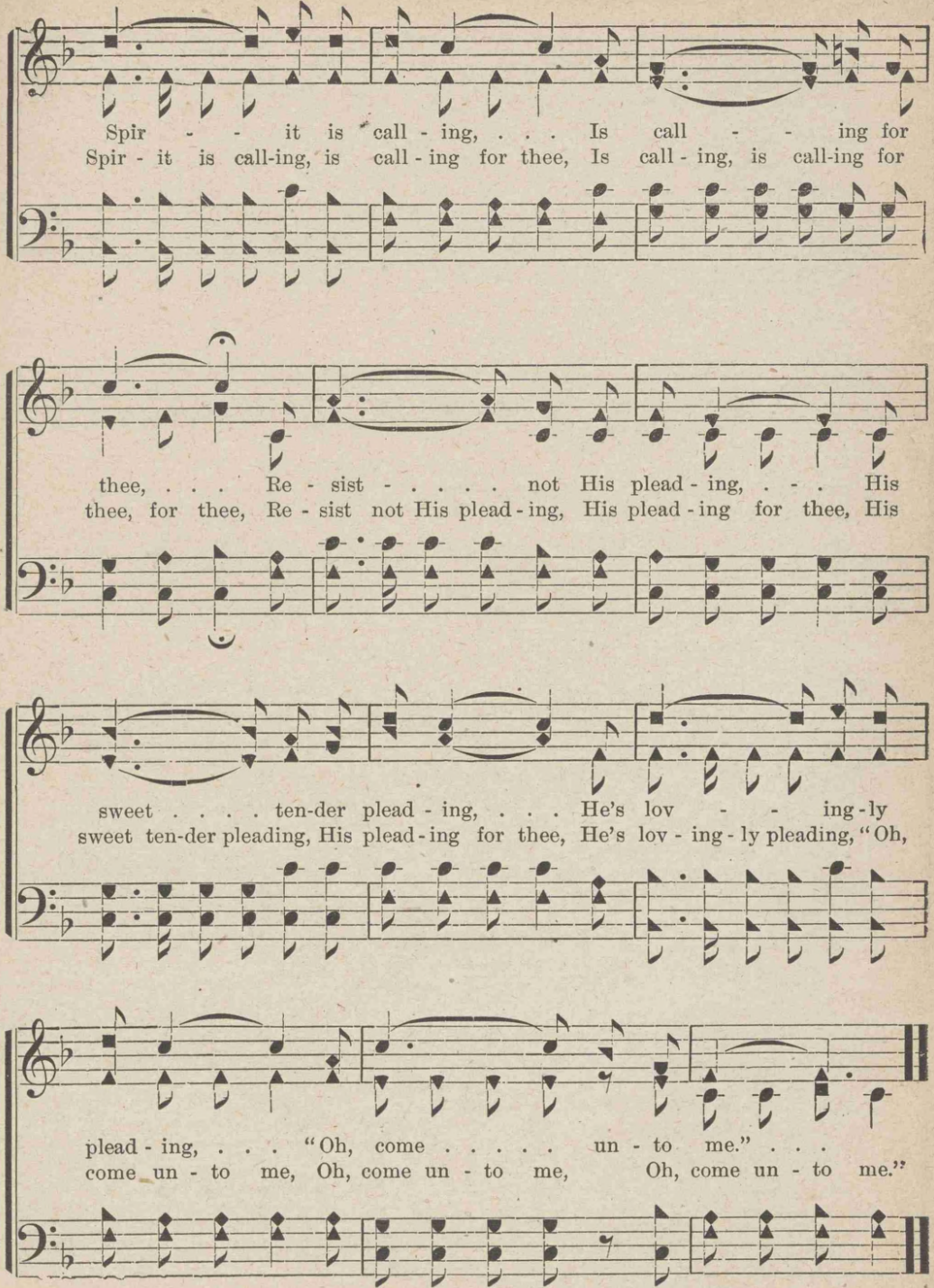

glit - ter - ings as dross, I cling to Je - sus and He shall be My
eyes shall close in death, I'll praise Him when I shall reach that shore, Where
bit - ter - ness and woe, But when my soul here no more shall wait, I'll
REFRAIN.
stay e - ter - nal - ly.
sor - rows come no more.
pass with - in the gate.
Dear Sav - iour, near Thee I would
keep, (I would keep,) A - long the rough and thorn - y way, (thorn-y way,)
Midst mountains high and shadows deep, (and shadows deep,) Thou'lt guide me night and day.

No. 326. THE SPIRIT IS CALLING.

L. E. JONES. Chorus by C. D. T. CHARLIE D. TILLMAN.

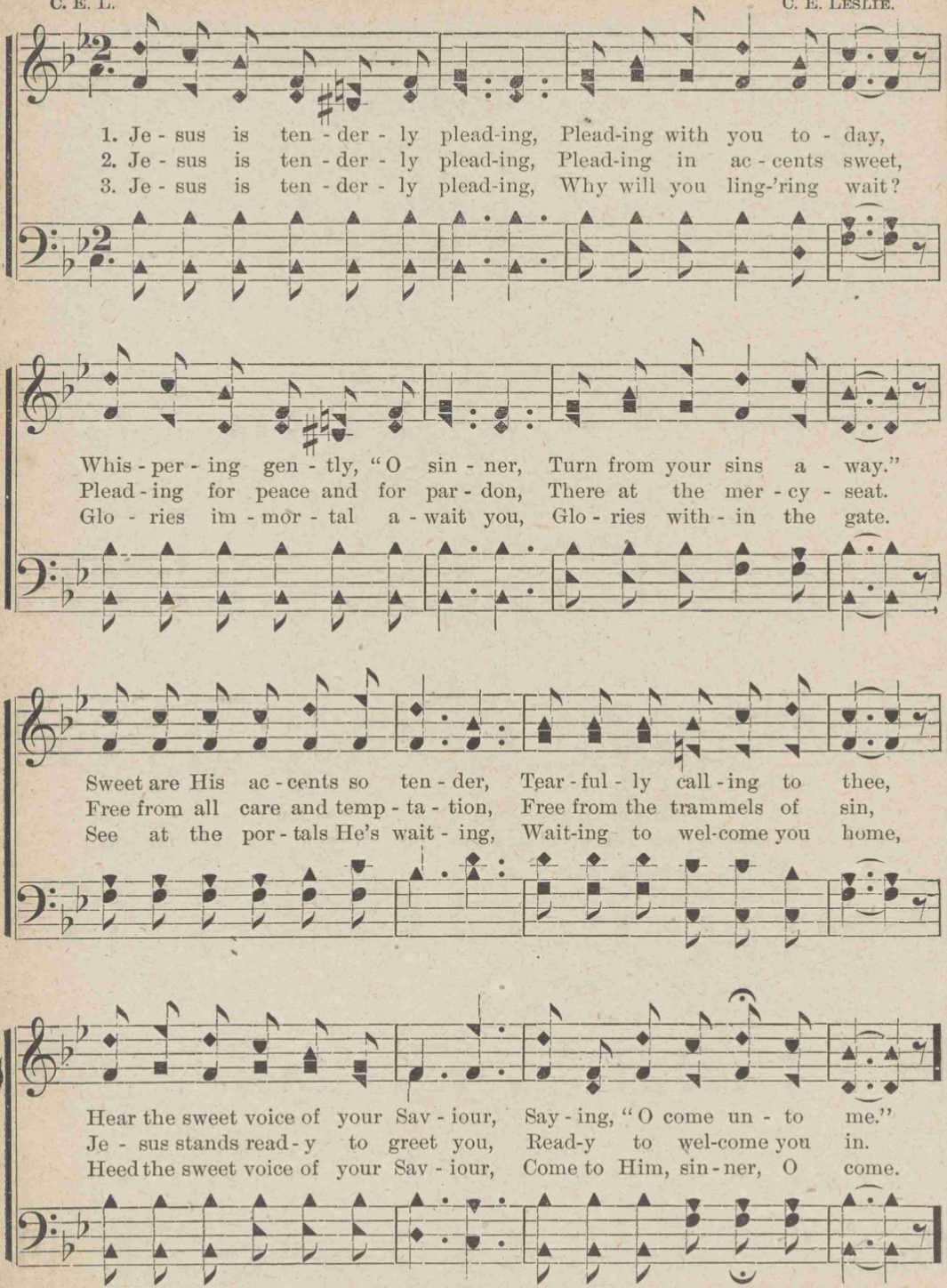


Copyright, 1896, by Charlie D. Tillman. Used by permission.


Spir - - it is call - ing, . . . Is call - - ing for
Spir - it is call-ing, is call - ing for thee, Is call - ing, is call-ing for
thee, . . . Re - sist - . . . . not His plead - ing, . . . His
thee, for thee, Re - sist not His plead - ing, His plead - ing for thee, His
sweet . . . . ten-der plead - ing, . . . He's lov - - ing - ly
sweet ten-der pleading, His plead - ing for thee, He's lov - ing - ly pleading, "Oh,
plead - ing, . . . "Oh, come . . . . . un - to me." . . .
come un - to me, Oh, come un - to me, Oh, come un - to me."

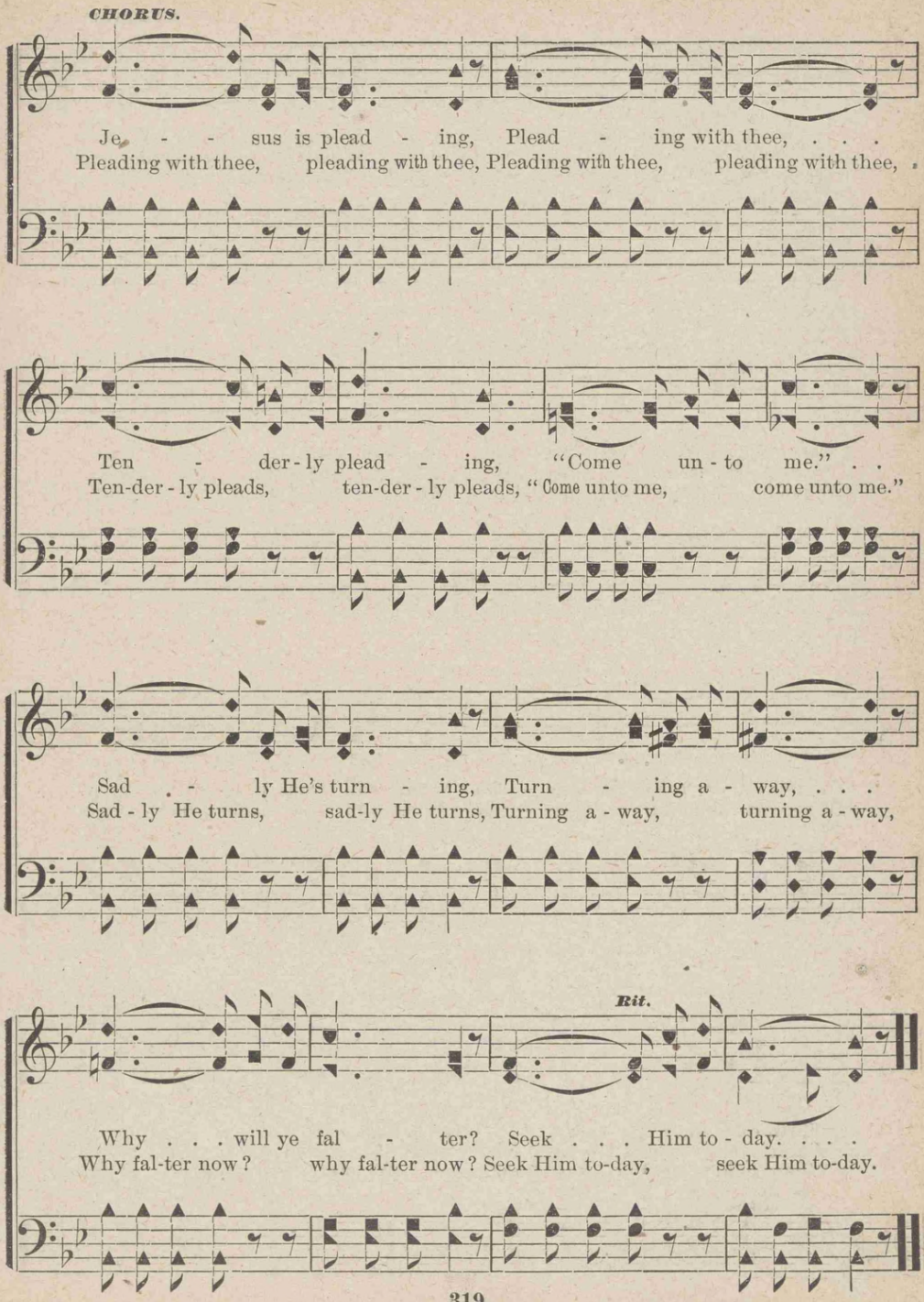
No. 327. JESUS IS TENDERLY PLEADING.

C. E. L. C. E. Leslie.



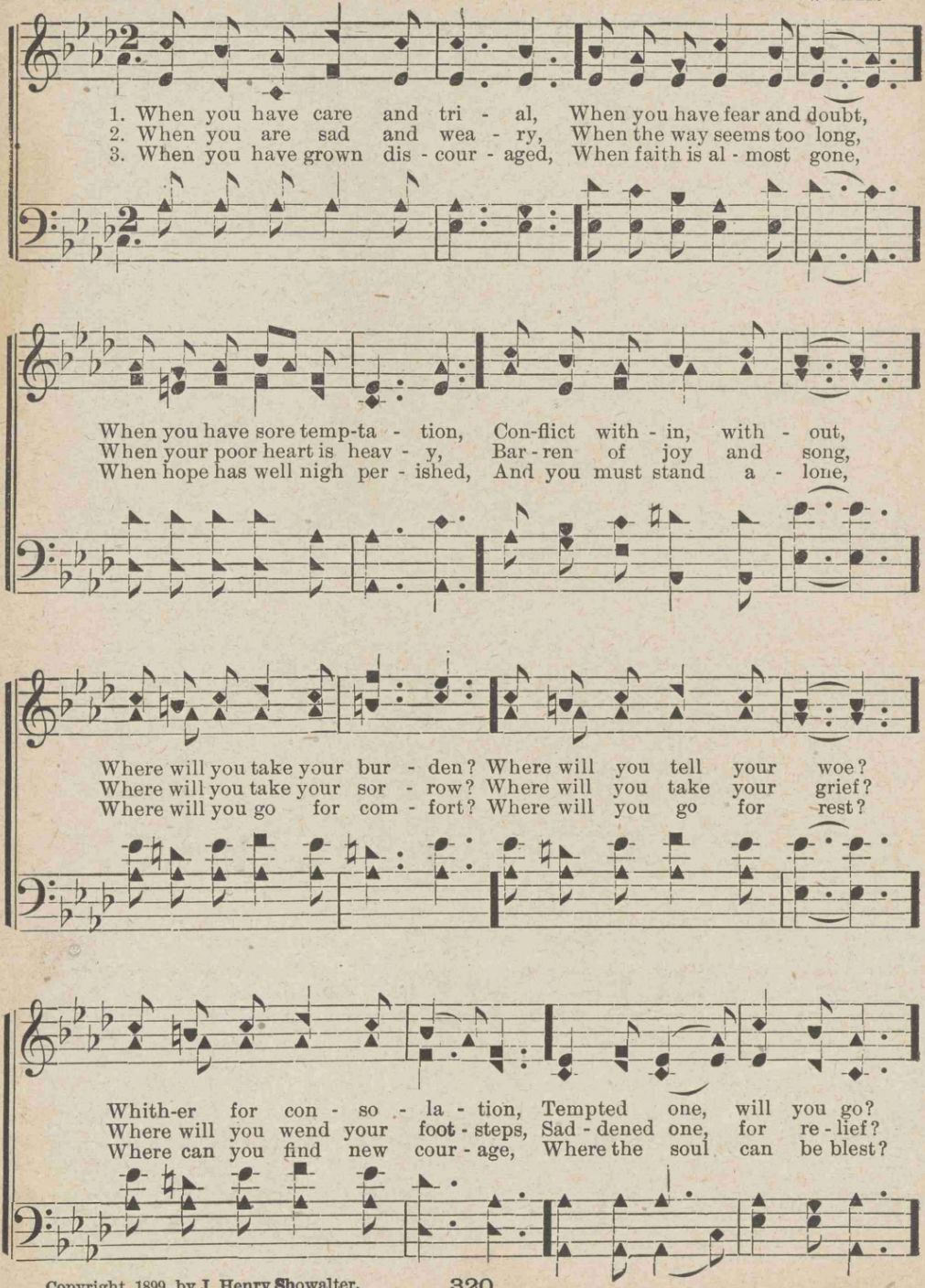
Copyright, 1894, by Mrs. C. E. Leslie. Used by permission.

JESUS IS TENDERLY PLEADING. Concluded.



No. 328. YOU MUST GO TO JESUS. 7s & 6s.

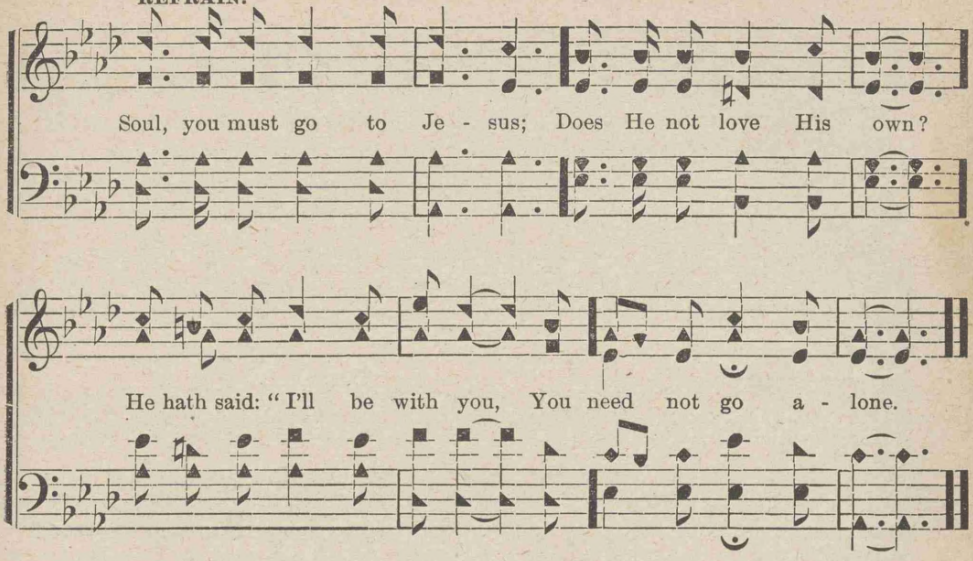
Rev. ELISHA A. HOFFMAN. J. HENRY SHOWALTER.



Copyright, 1899, by J. Henry Showalter.

YOU MUST GO TO JESUS. Concluded.

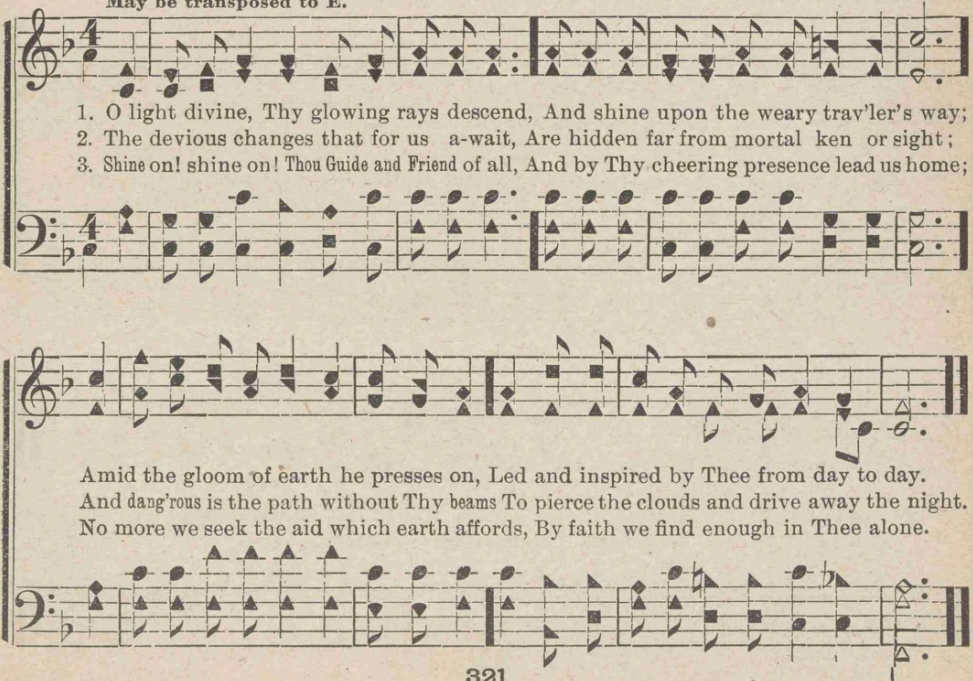
REFRAIN.



No. 329. MORRIS. 10s.

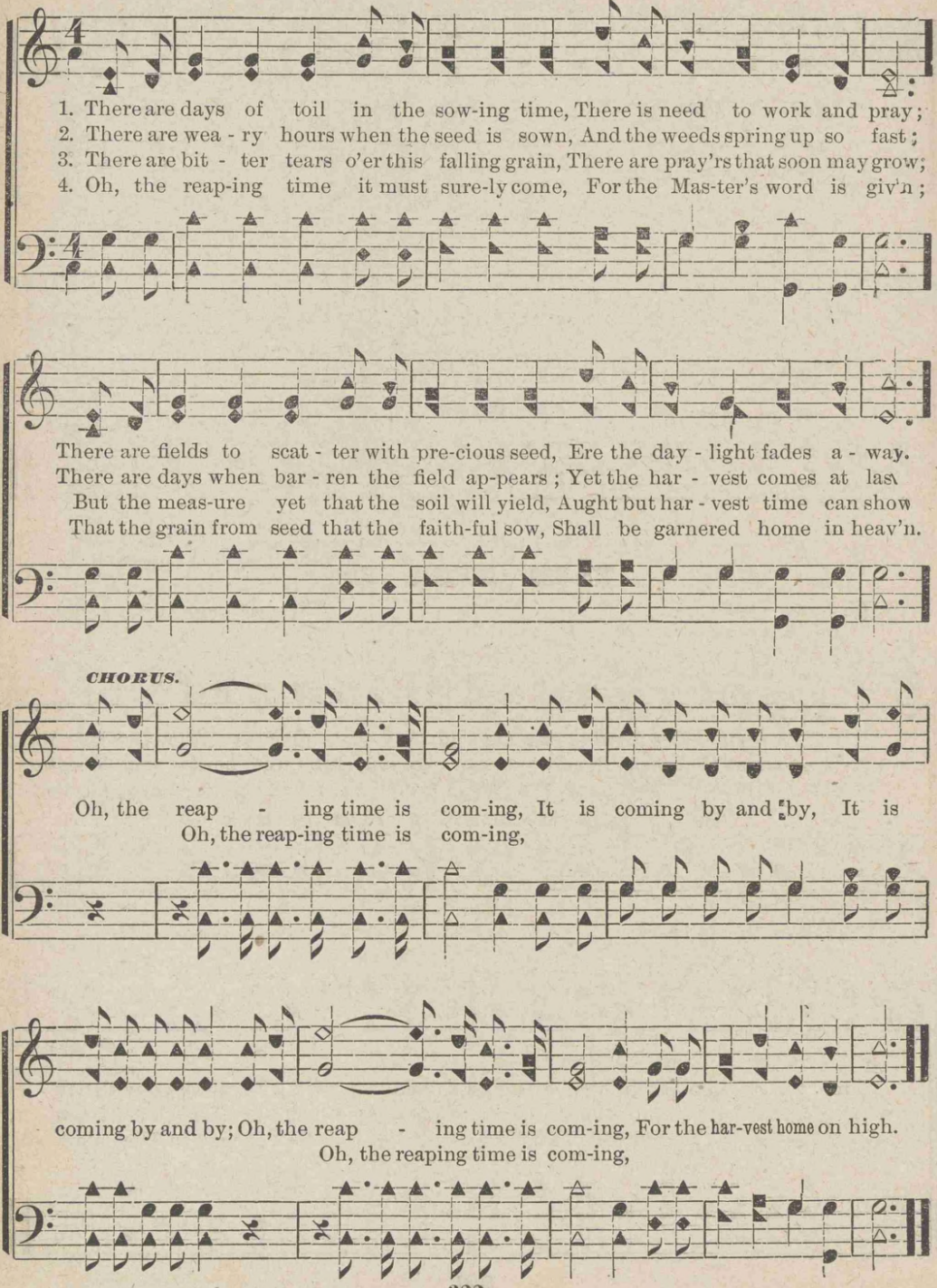
G. W. LYON. 1899. J. HENRY SHOWALTER. 1899.

May be transposed to E.



No. 330. THE REAPING TIME IS COMING.

L. E. JONES. JOHN. R. BRYANT.

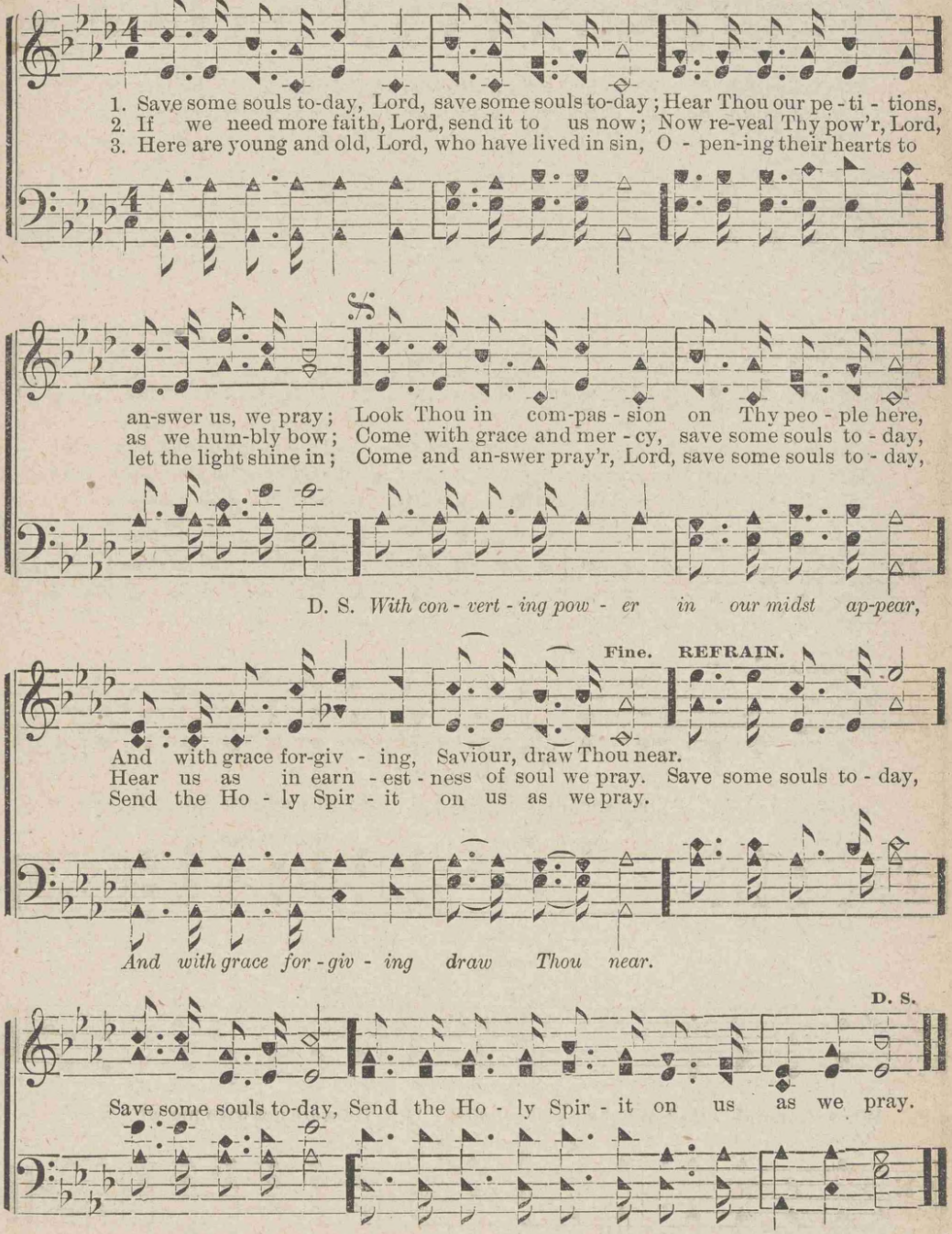


By per. of The R. M. McIntosh Co.

No. 331. LORD, SAVE SOME SOULS TO-DAY. 11s.

Respectfully inscribed to the noble Evangelist, D. L. Moody.*

Rev. ELISHA A. HOFFMAN. J. HENRY SHOWALTER.

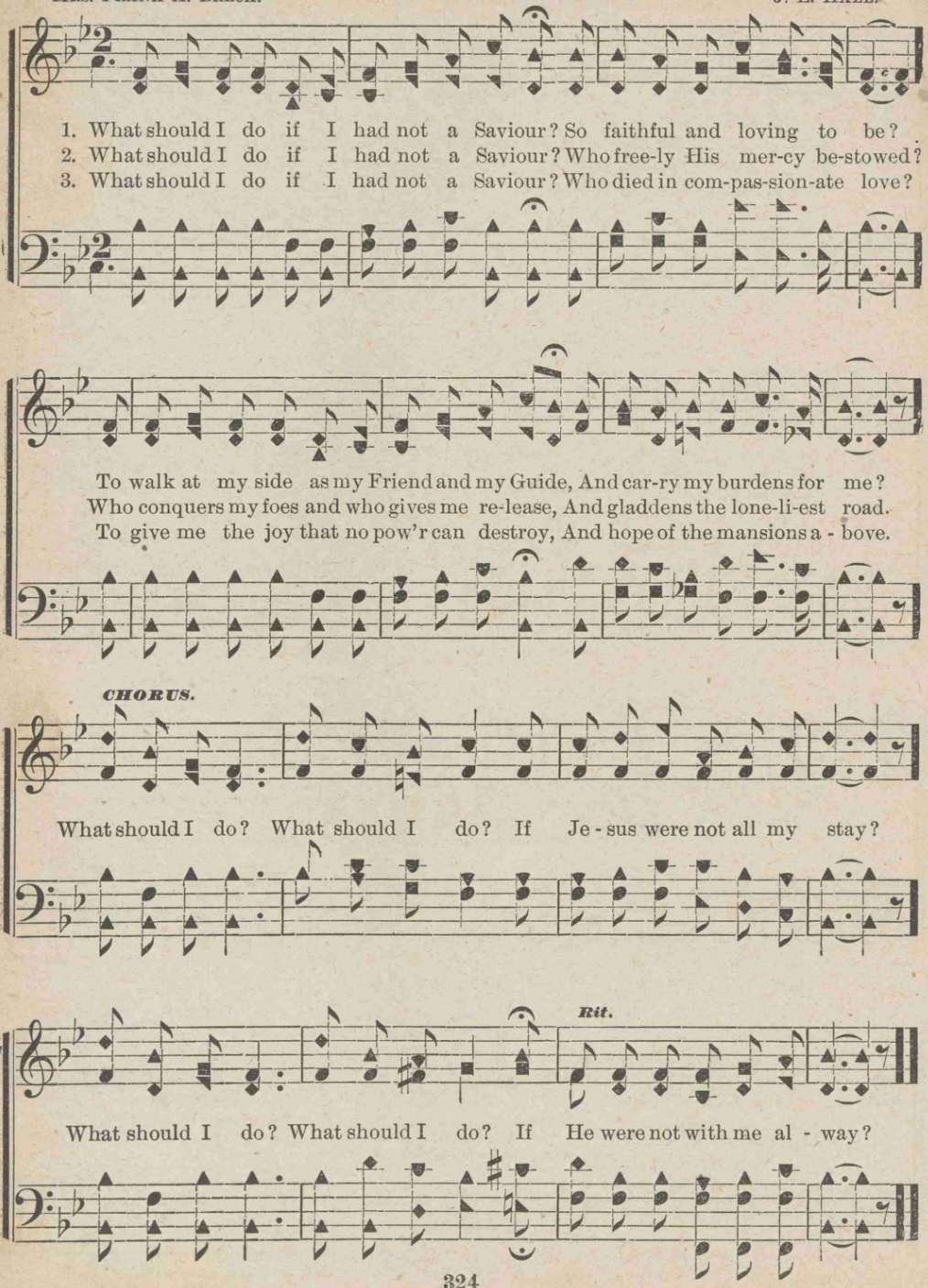


*This song I composed Oct. 3, 1899, while attending Mr. Moody's meetings which were being held in the city of Chicago, and it seemed very appropriate to dedicate it to this great worker for God and humanity.—J. H. S.

Copyright, 1899, by J. Henry Showalter.

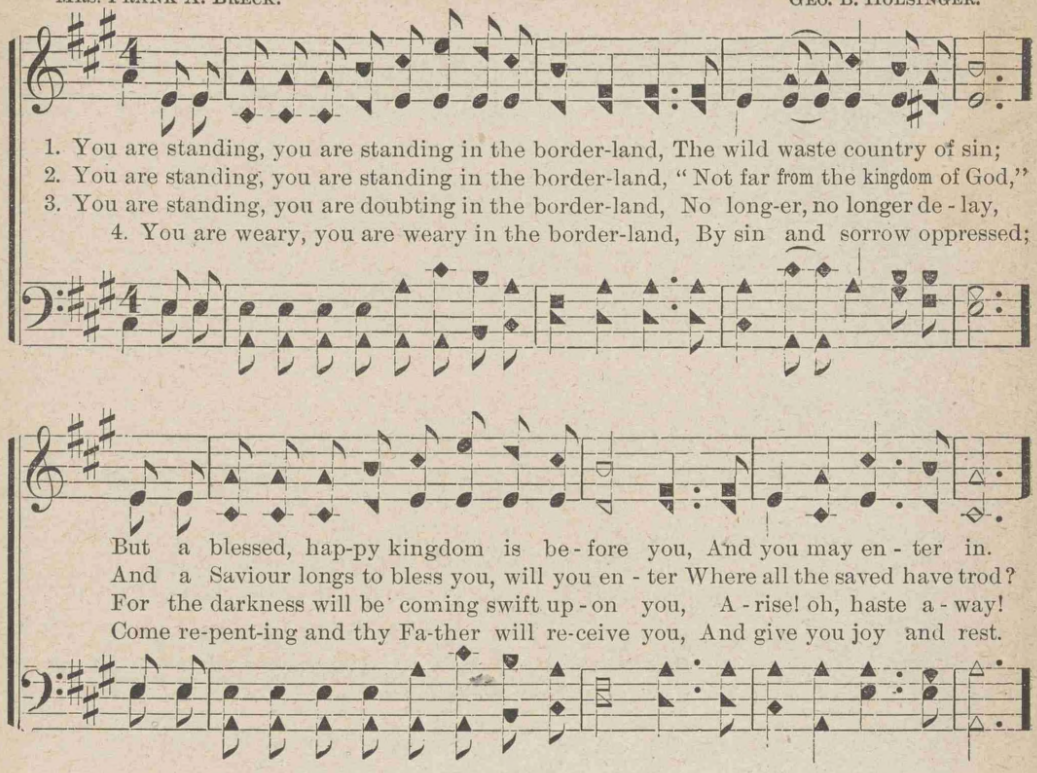
No. 332. WHAT SHOULD I DO?

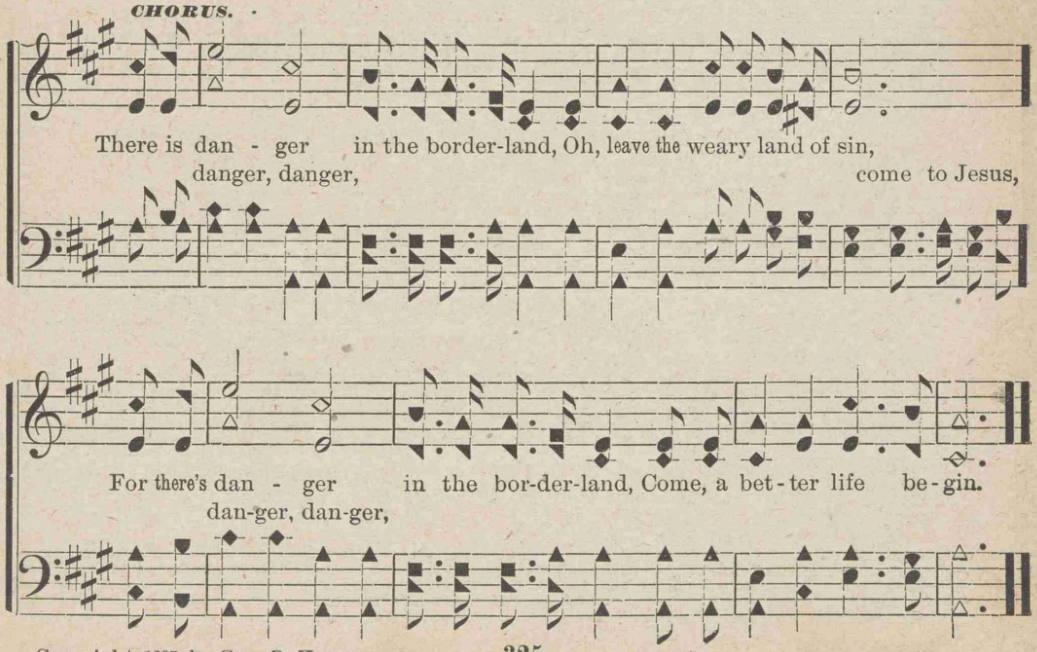
MRS. FRANK A. BRECK. J. E. HALL.



No. 333. DANGER IN THE BORDER-LAND.

MRS. FRANK A. BRECK. GEO. B. HOLSINGER.



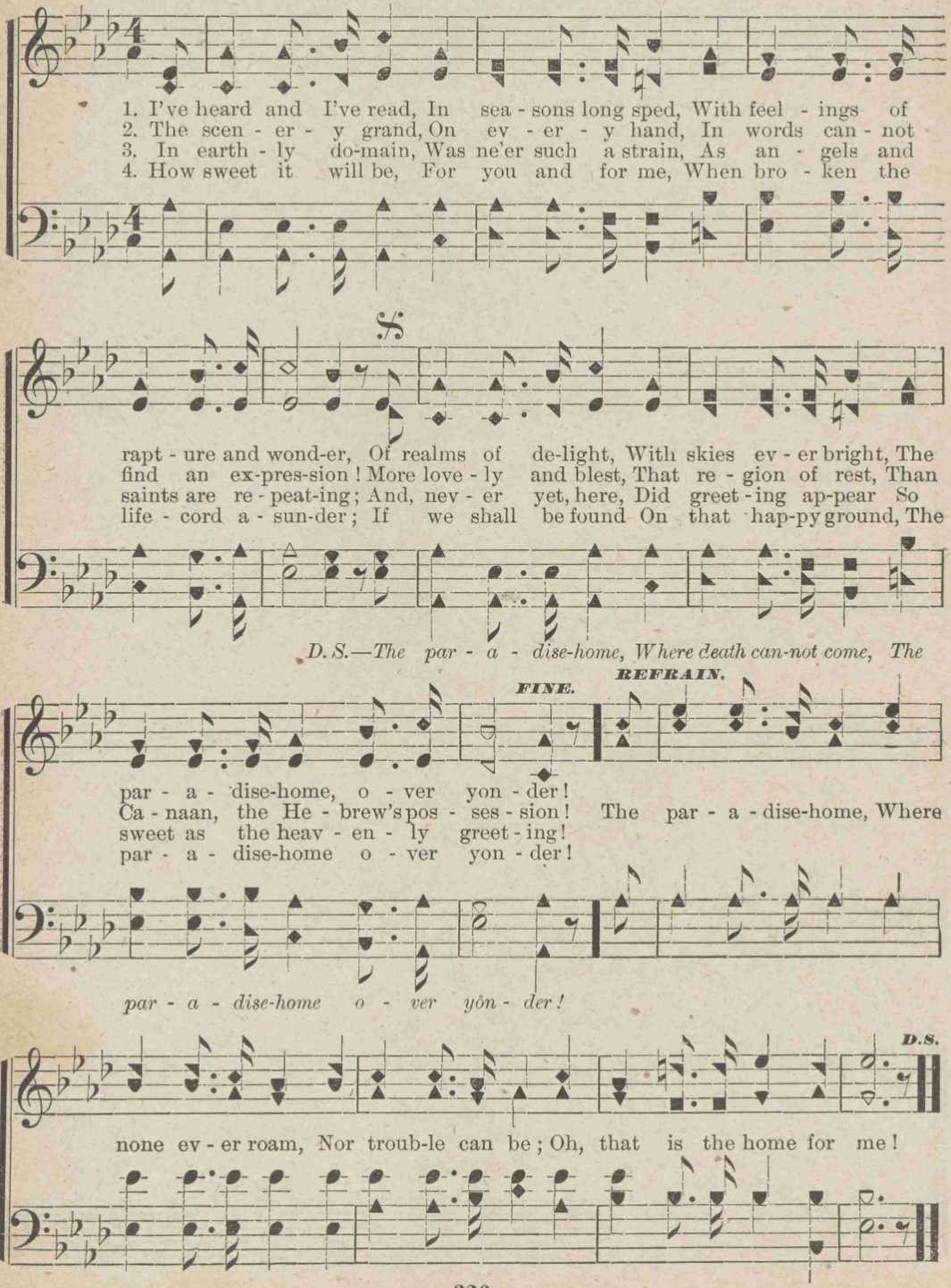


Copyright, 1897, by GEO. B. HOLSINGER.

No. 334. THE PARADISE-HOME.

Respectfully inscribed to Prof. Geo. B. Holsinger, Bridgwater, Va.

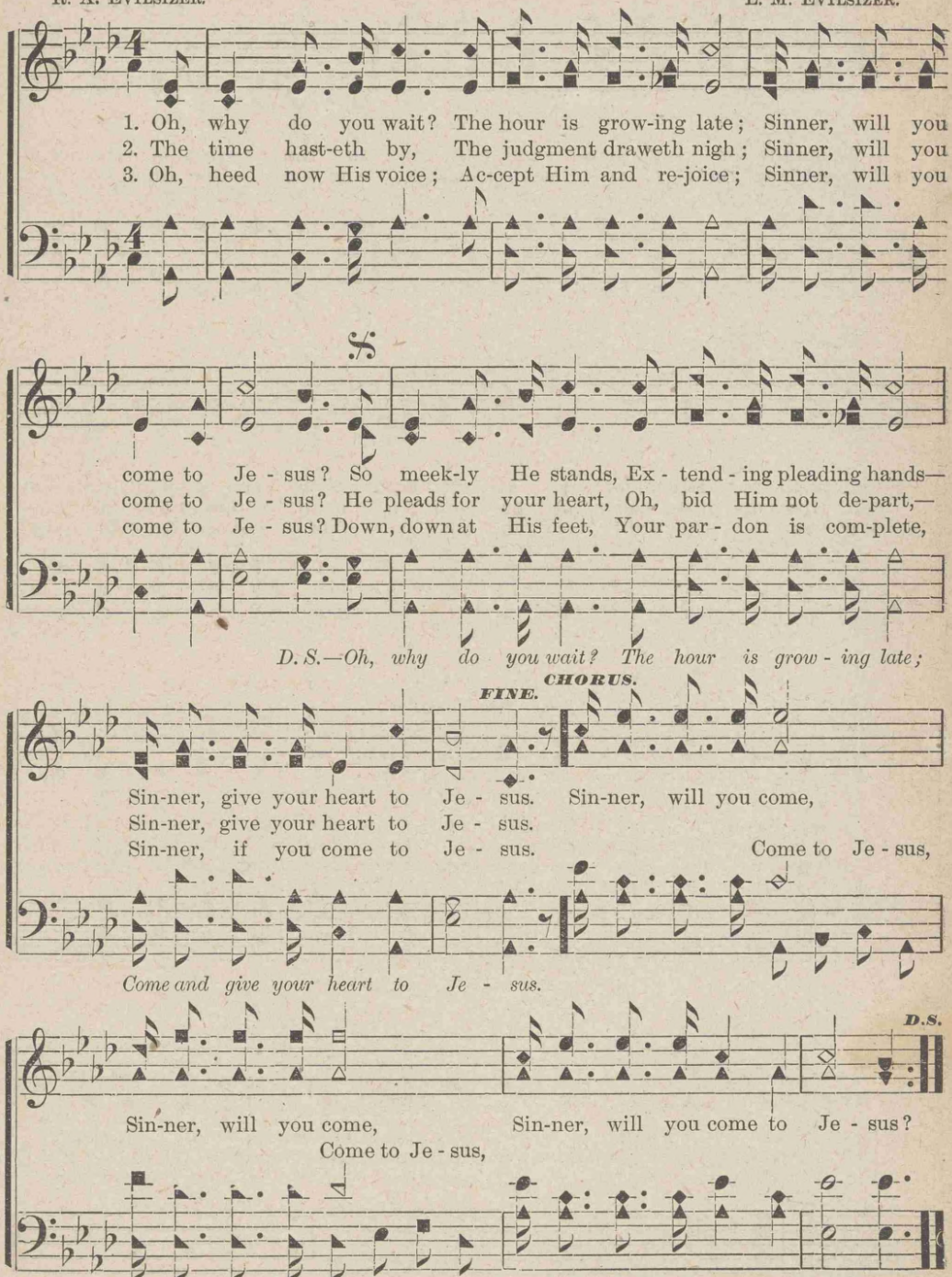
E. R. LATTA. J. HENRY SHOWALTER.



No. 335. WHY DO YOU WAIT?

Dedicated to Rev. L. M. Krider, Portland, Ind.

R. A. EVILSIZER. L. M. EVILSIZER.

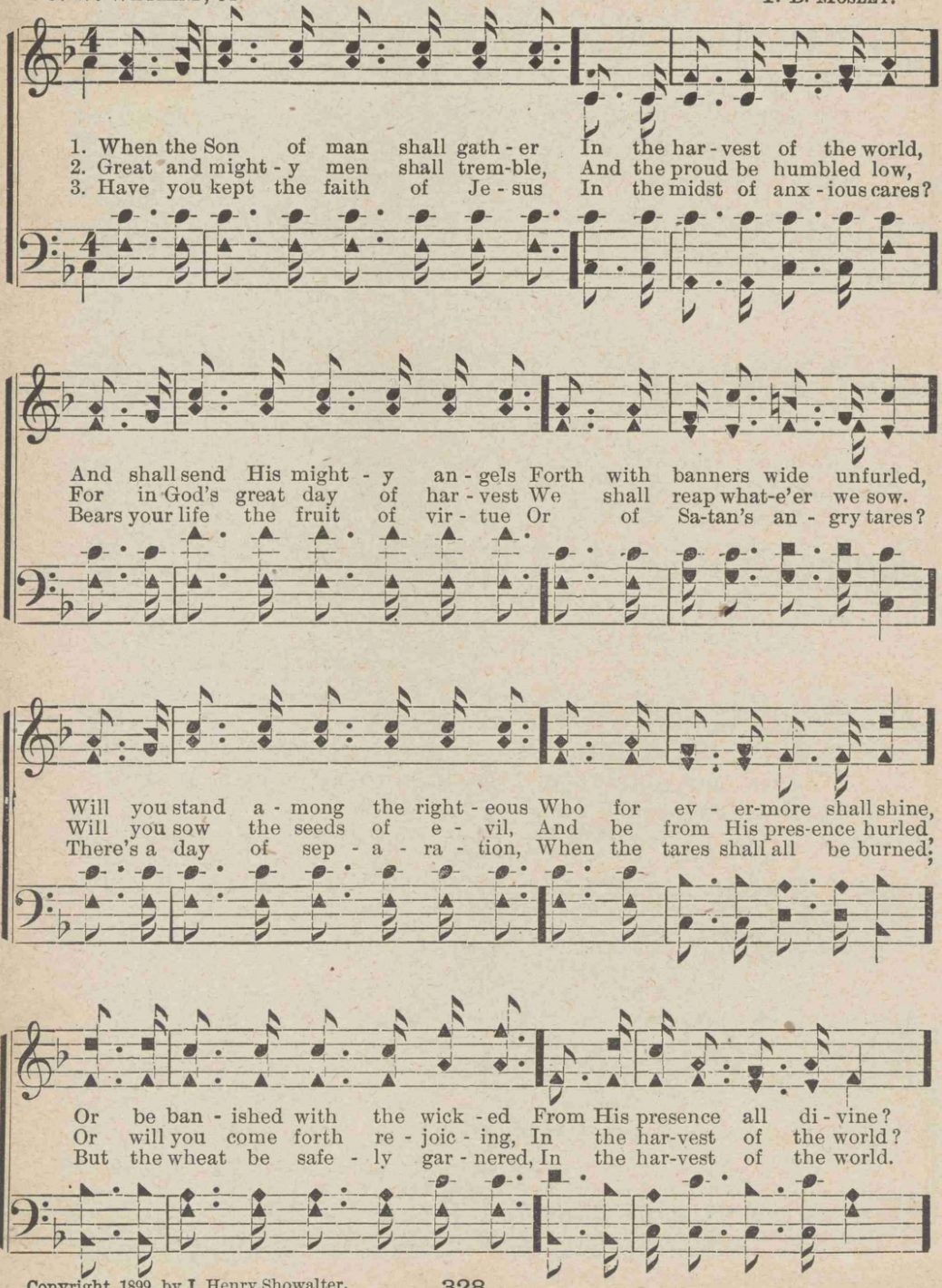


Copyright, 1895, by L. M. Evilsizer. By permission.

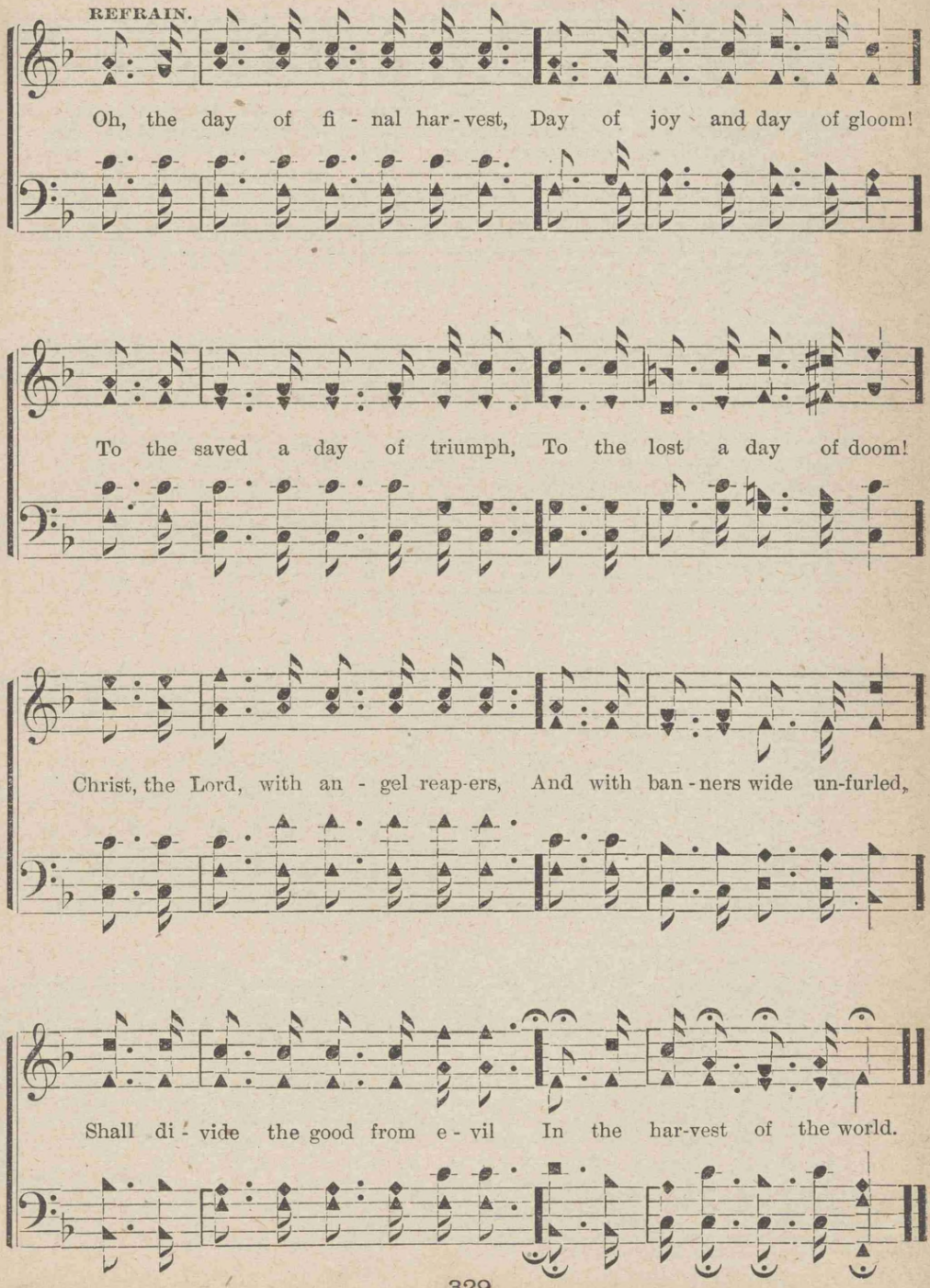
No. 336. THE HARVEST OF THE WORLD. 8s & 7s. D.

MATT. 13 : 41–43.

J. W. WAYLAND, Jr. T. B. MOSLEY.



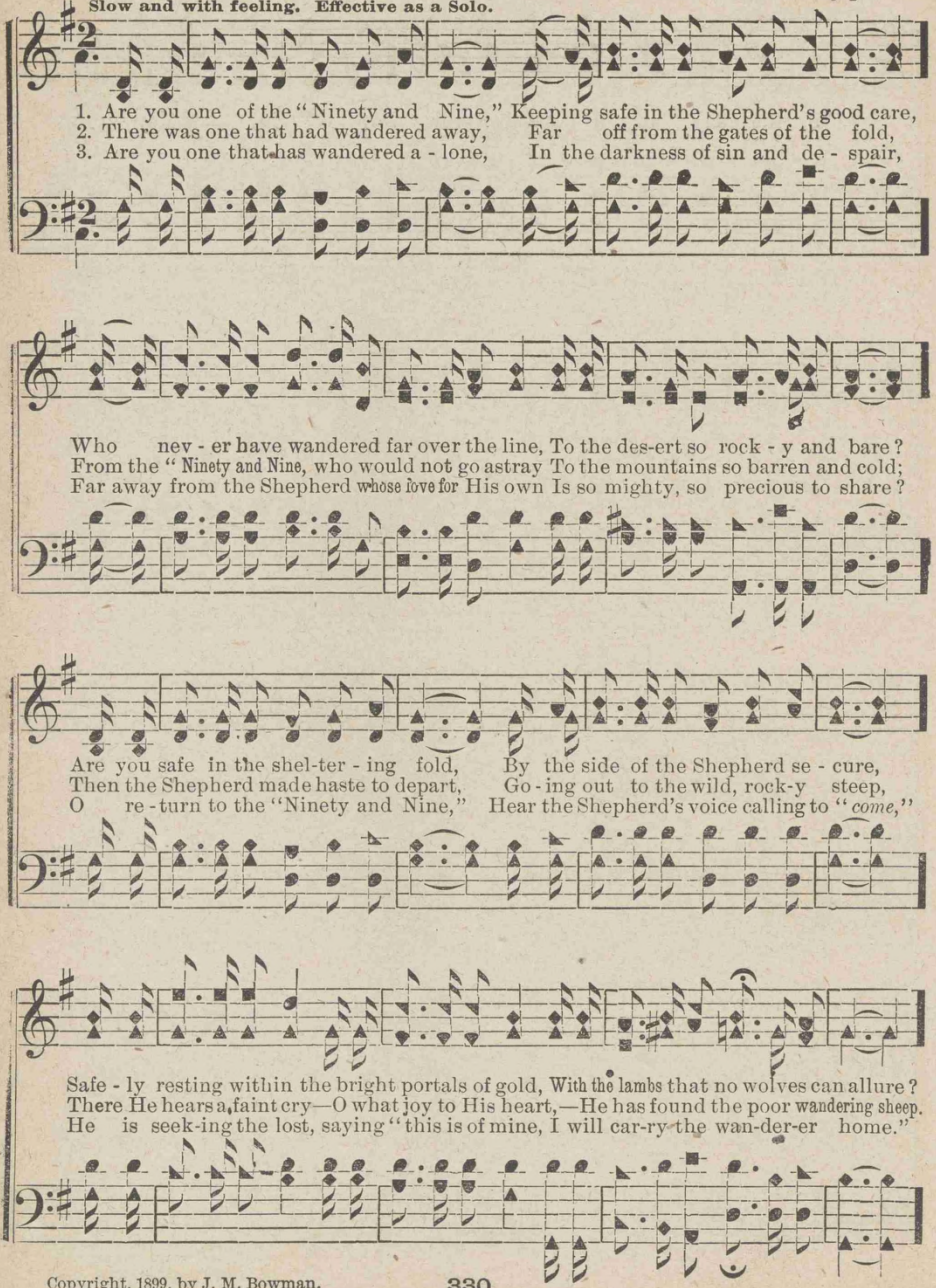
Copyright, 1899, by J. Henry Showalter.


REFRAIN.
Oh, the day of fi - nal har - vest, Day of joy and day of gloom!
To the saved a day of triumph, To the lost a day of doom!
Christ, the Lord, with an - gel reap-ers, And with ban - ners wide un-furled,
Shall di - vide the good from e - vil In the har-vest of the world.

No. 337. ARE YOU ONE OF THE NINETY AND NINE?

J. M. B. J. M. Bowman. By per.

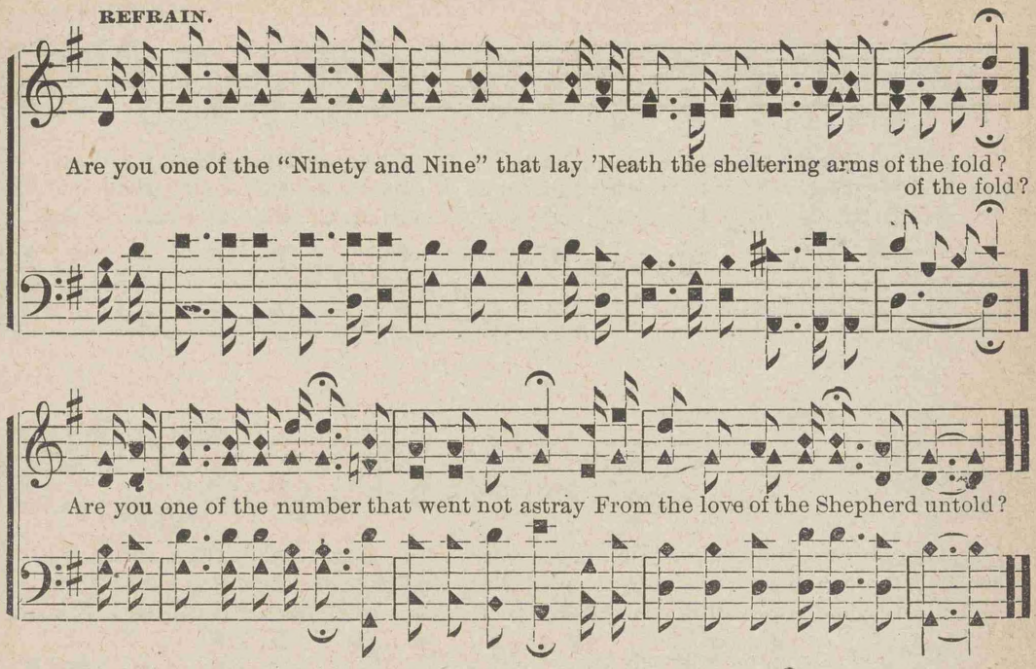
Slow and with feeling. Effective as a Solo.



Copyright, 1899, by J. M. Bowman.

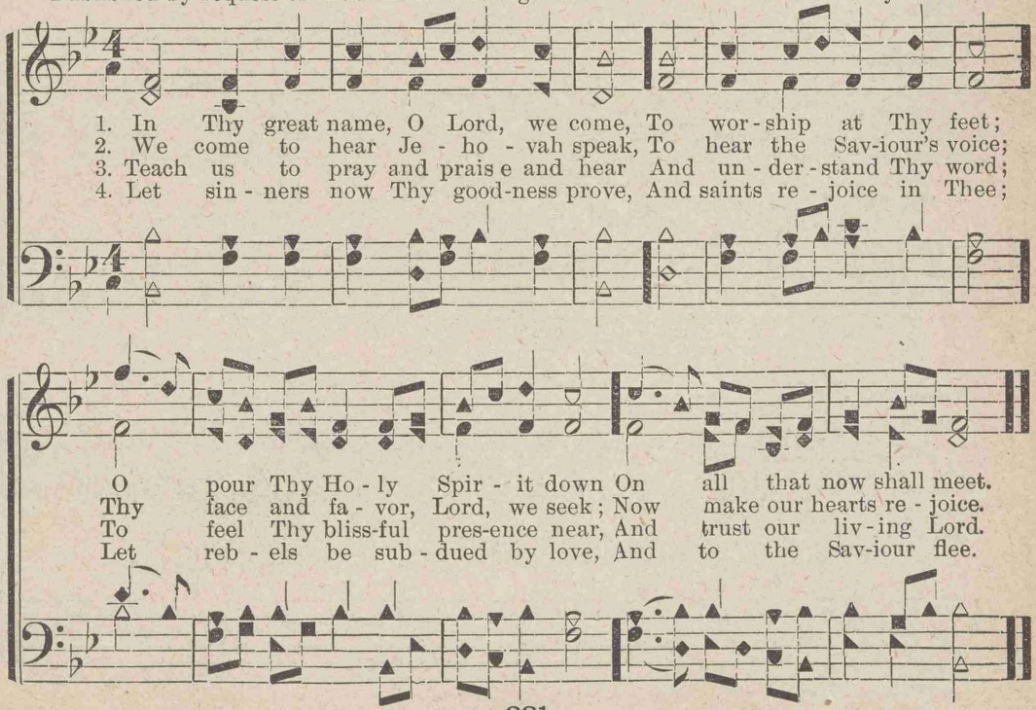
ARE YOU ONE OF THE NINETY AND NINE? Concluded.

REFRAIN.



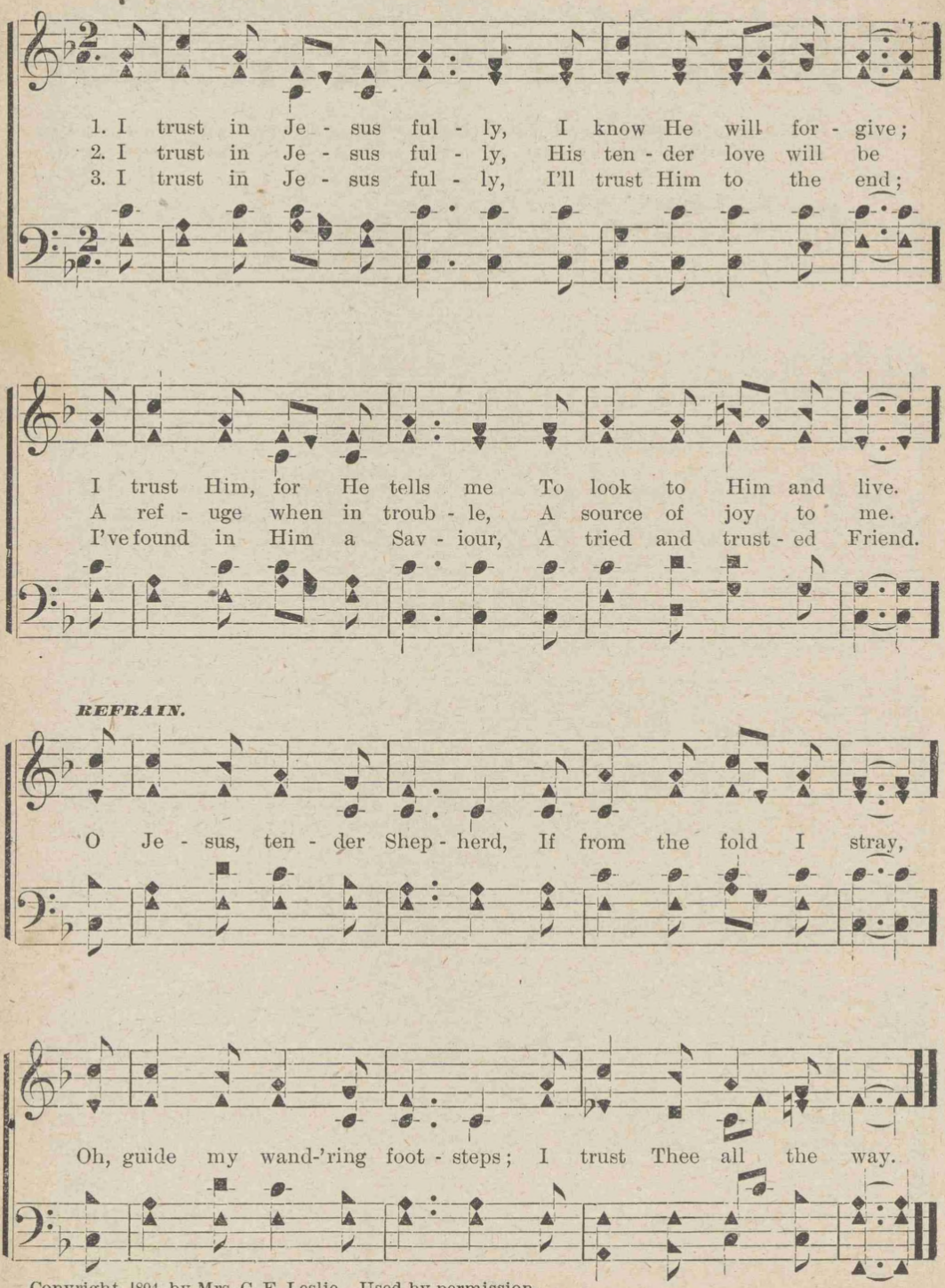
No. 338. IN THY GREAT NAME. C. M.

Published by request of Elder A. Brumbaugh. Arr. by J. H. S.



No. 339. I TRUST IN JESUS FULLY.

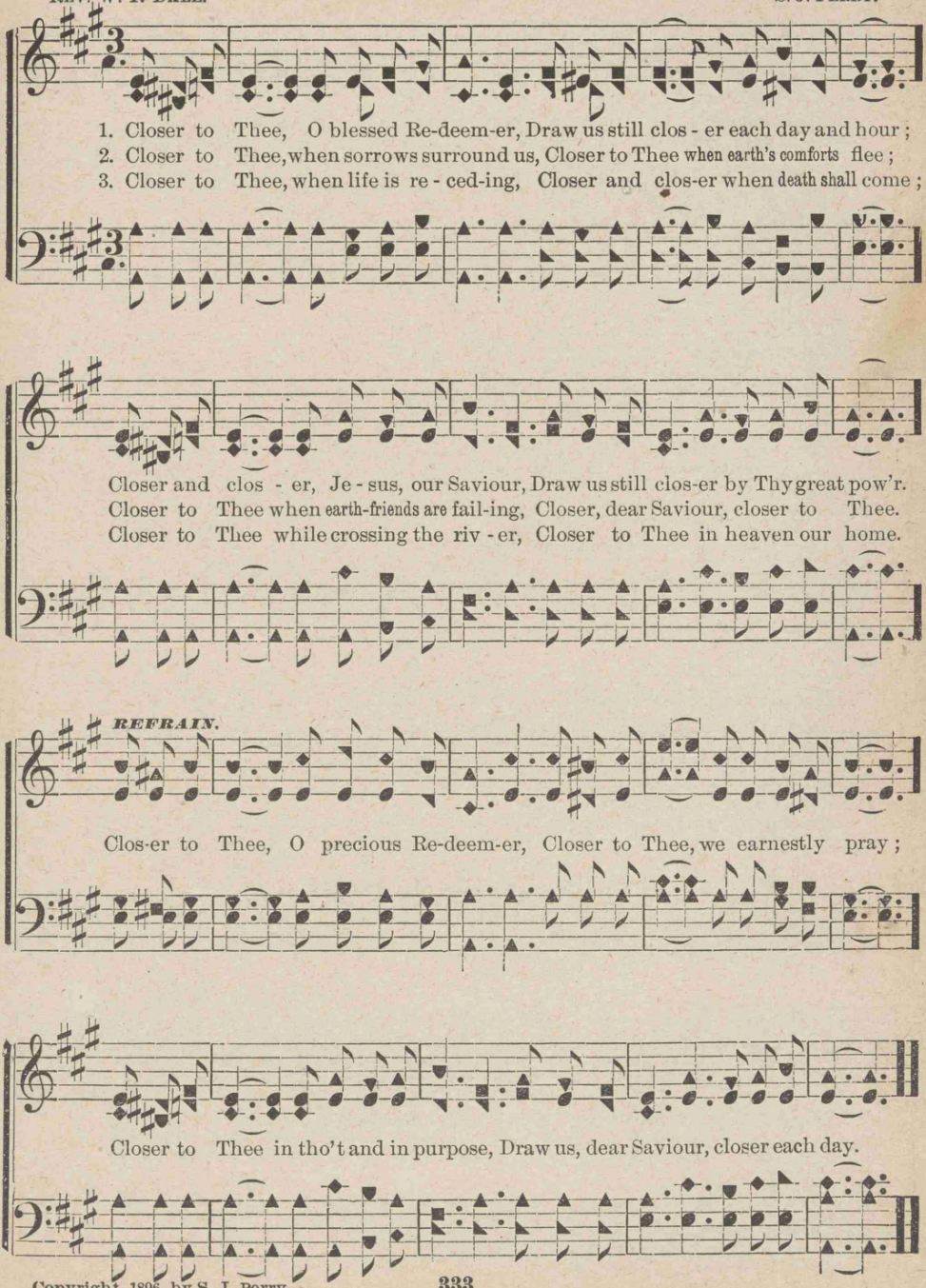
C. E. LESLIE.



Copyright, 1894, by Mrs. C. E. Leslie. Used by permission.

No. 340. CLOSER TO THEE, O BLESSED REDEEMER.

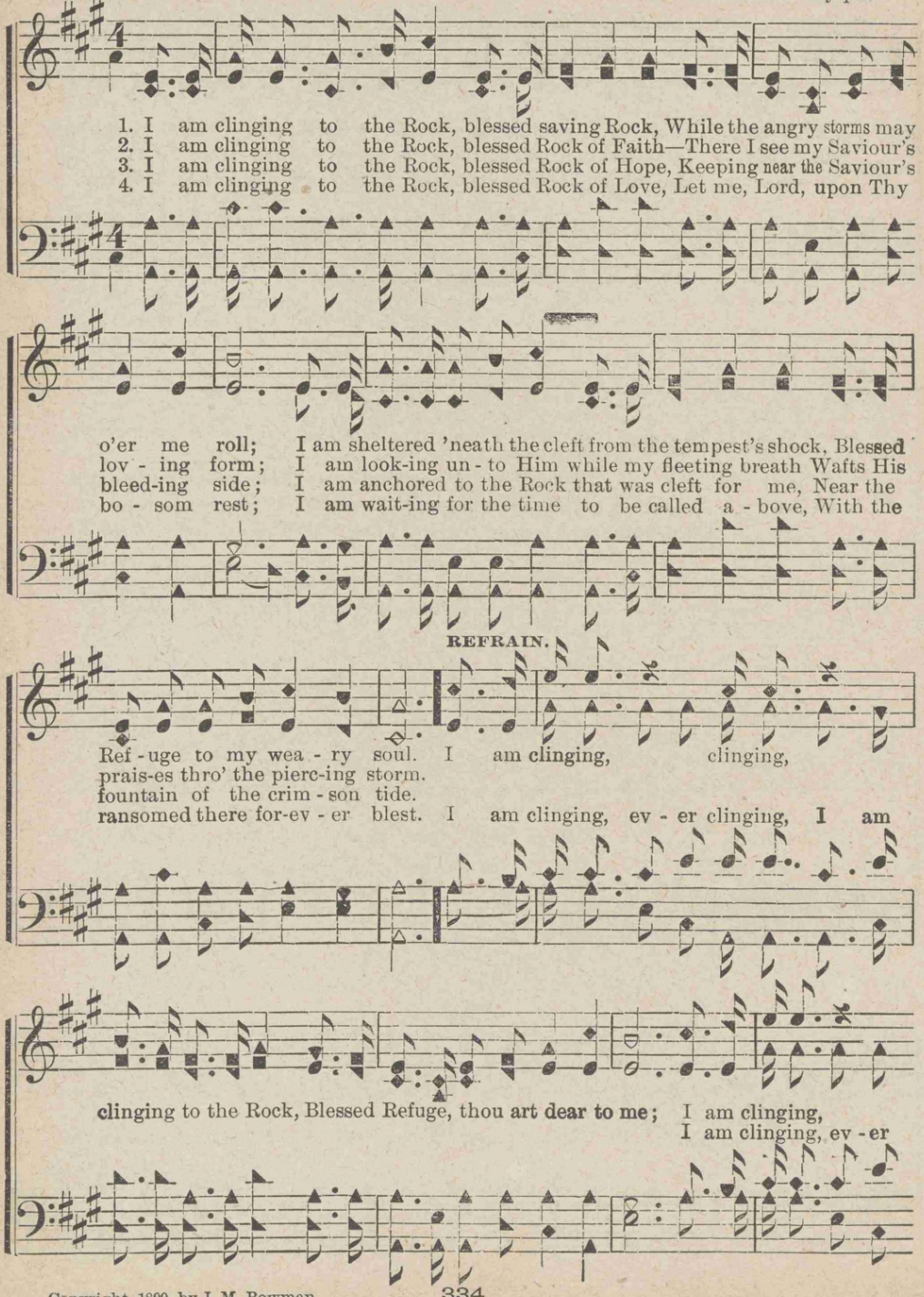
REV. W. T. DALE. S. J. PERRY.



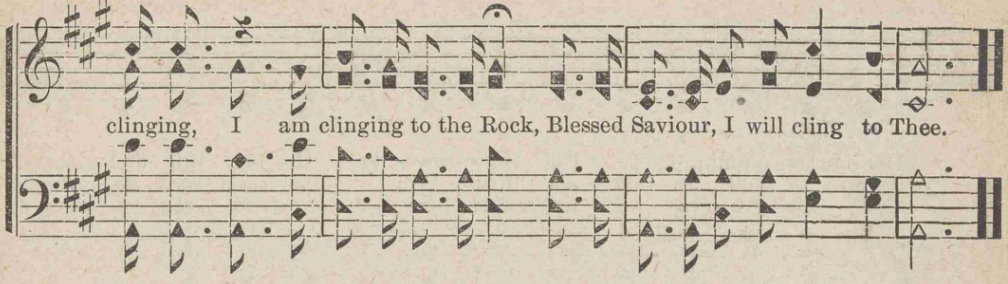
Copyright, 1896, by S. J. Perry.

No. 341. I AM CLINGING TO THE ROCK.

J. M. B. J. M. Bowman. By per.

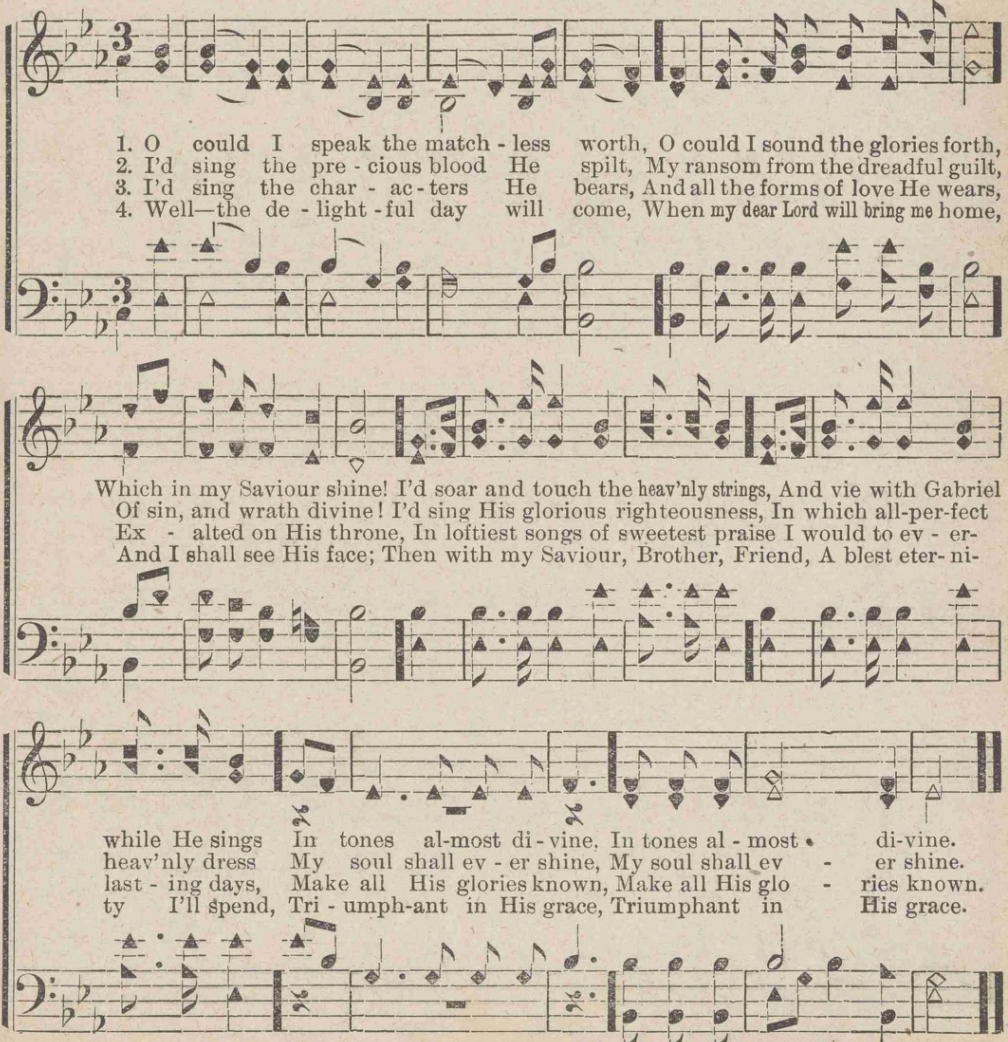


Copyright, 1899, by J. M. Bowman.



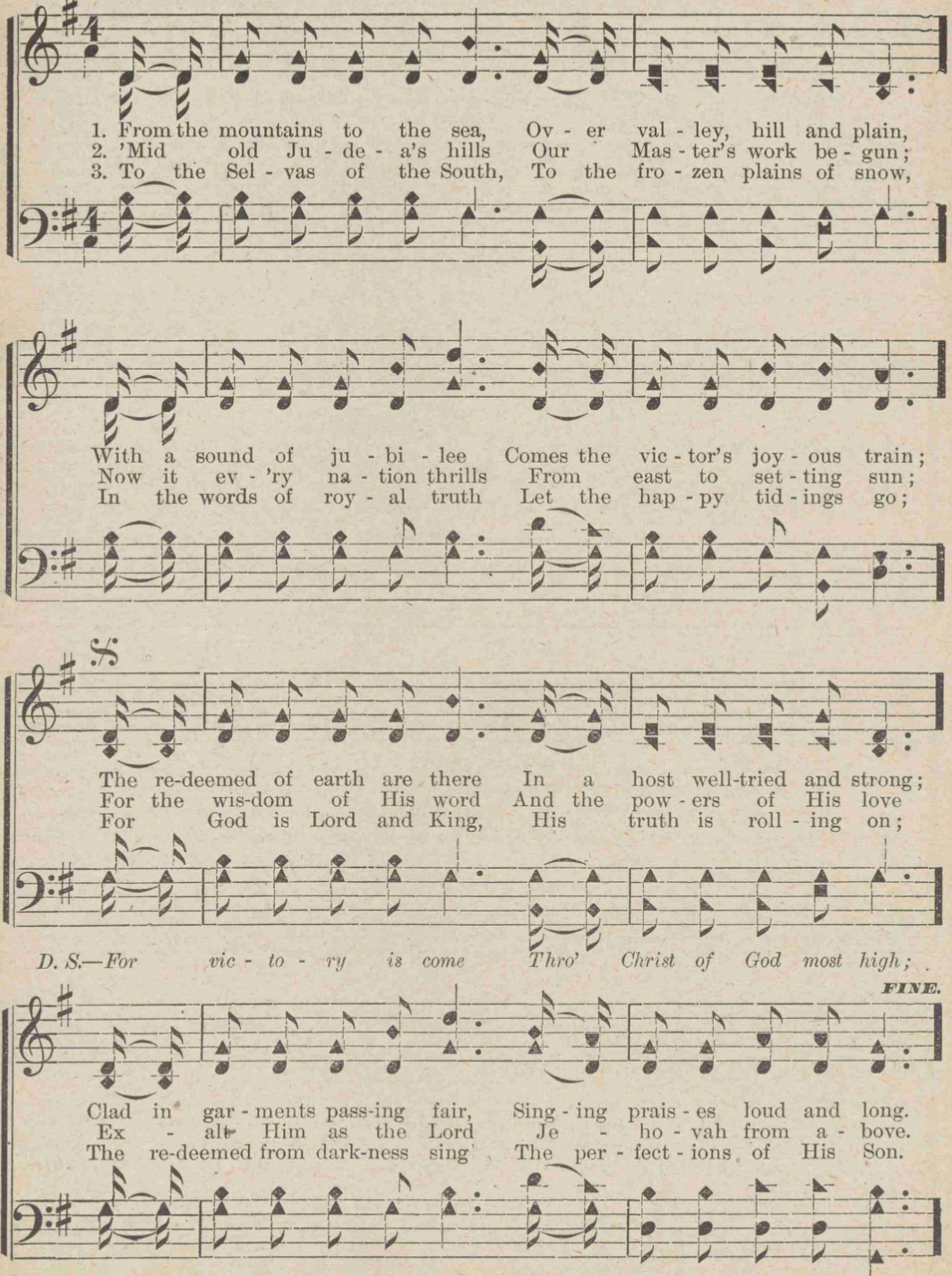
No. 342. ARIEL. C. P. M.

SAMUEL MEDLEY. 1789. Arr. from MOZART, by DR. L. MASON. 1836.

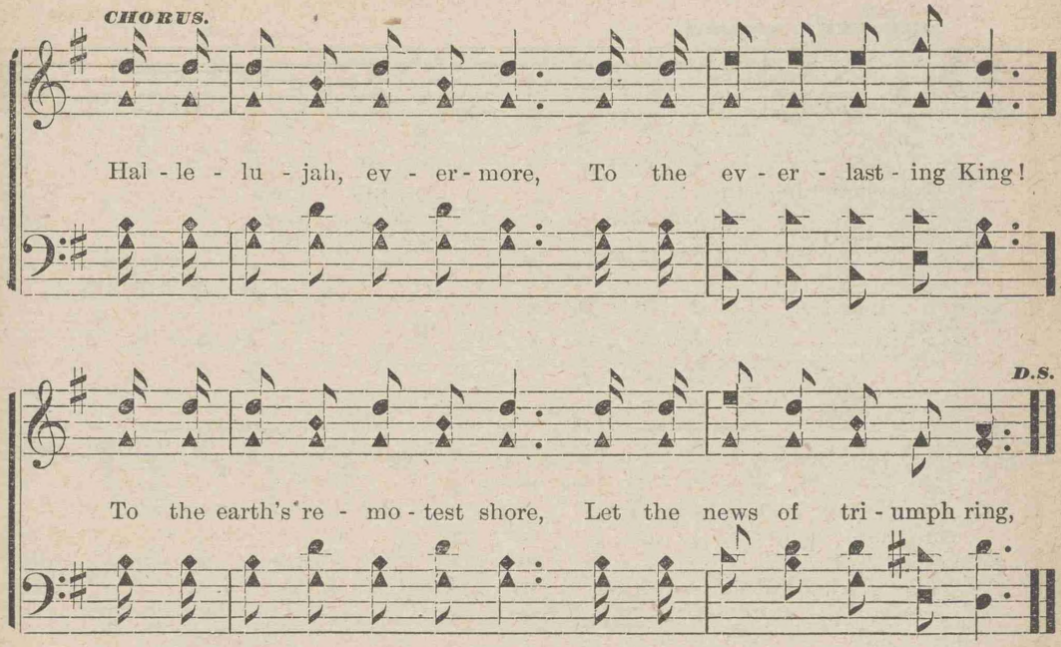


No. 343. THE VICTOR'S SONG.

J. W. W. J. W. WAYLAND, JR.

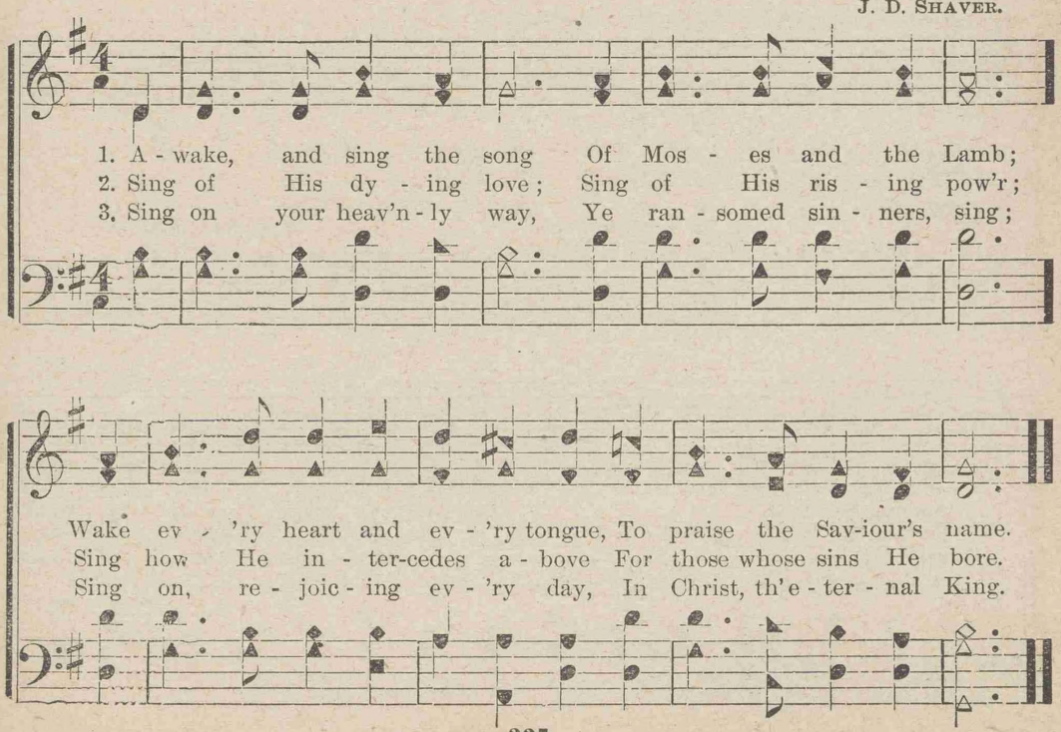


THE VICTOR'S SONG. Concluded.



No. 344. CLYDE. S. M.

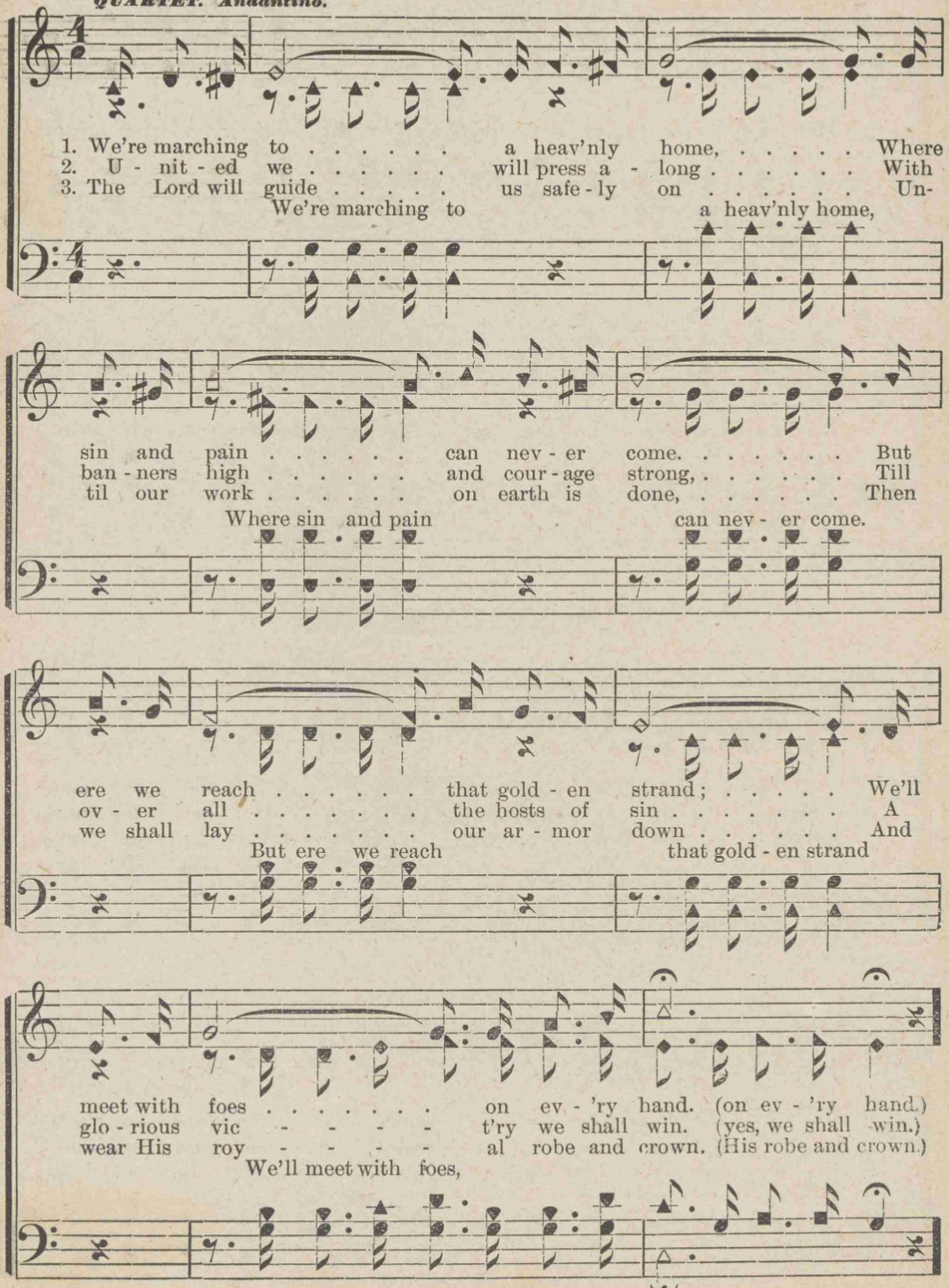
J. D. SHAVER.



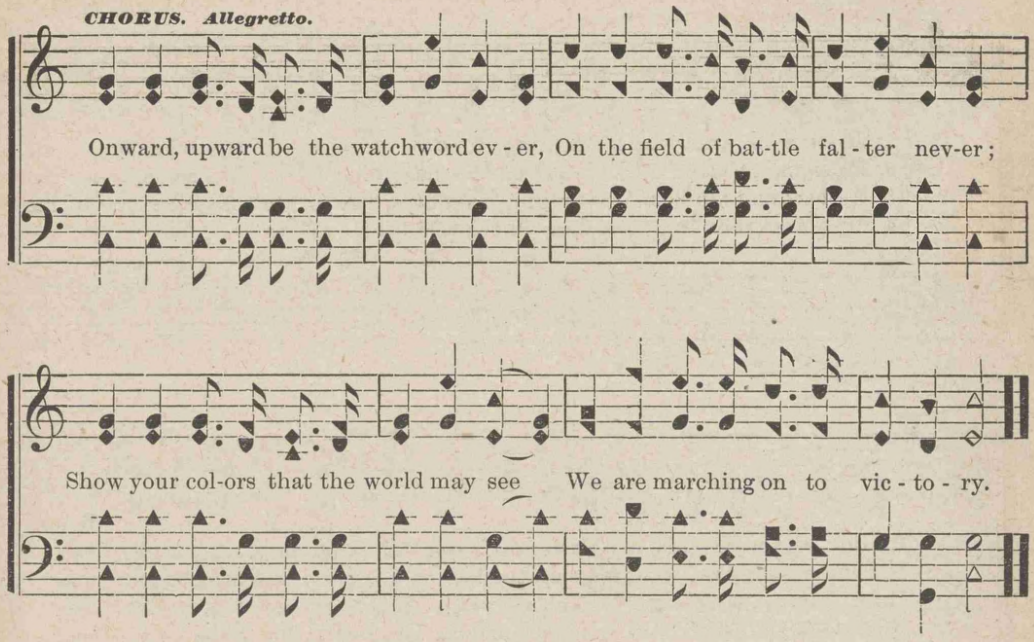
No. 345. MARCHING ON TO VICTORY.

G. W. LYON. F. CLARK PERRY.

QUARTET. Andantino.

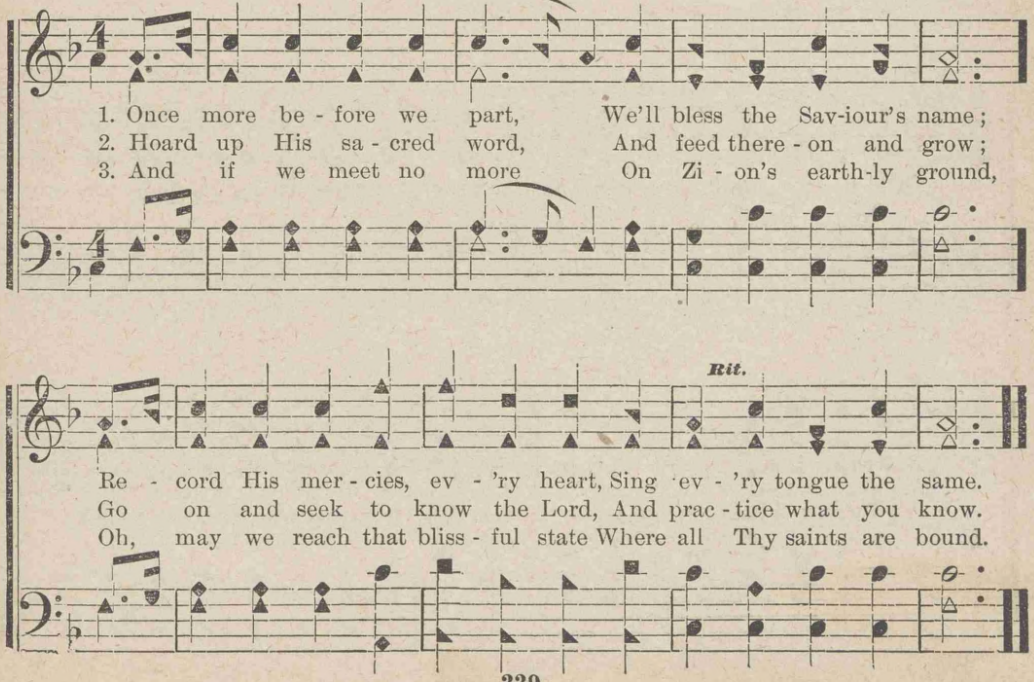


MARCHING ON TO VICTORY. Concluded.



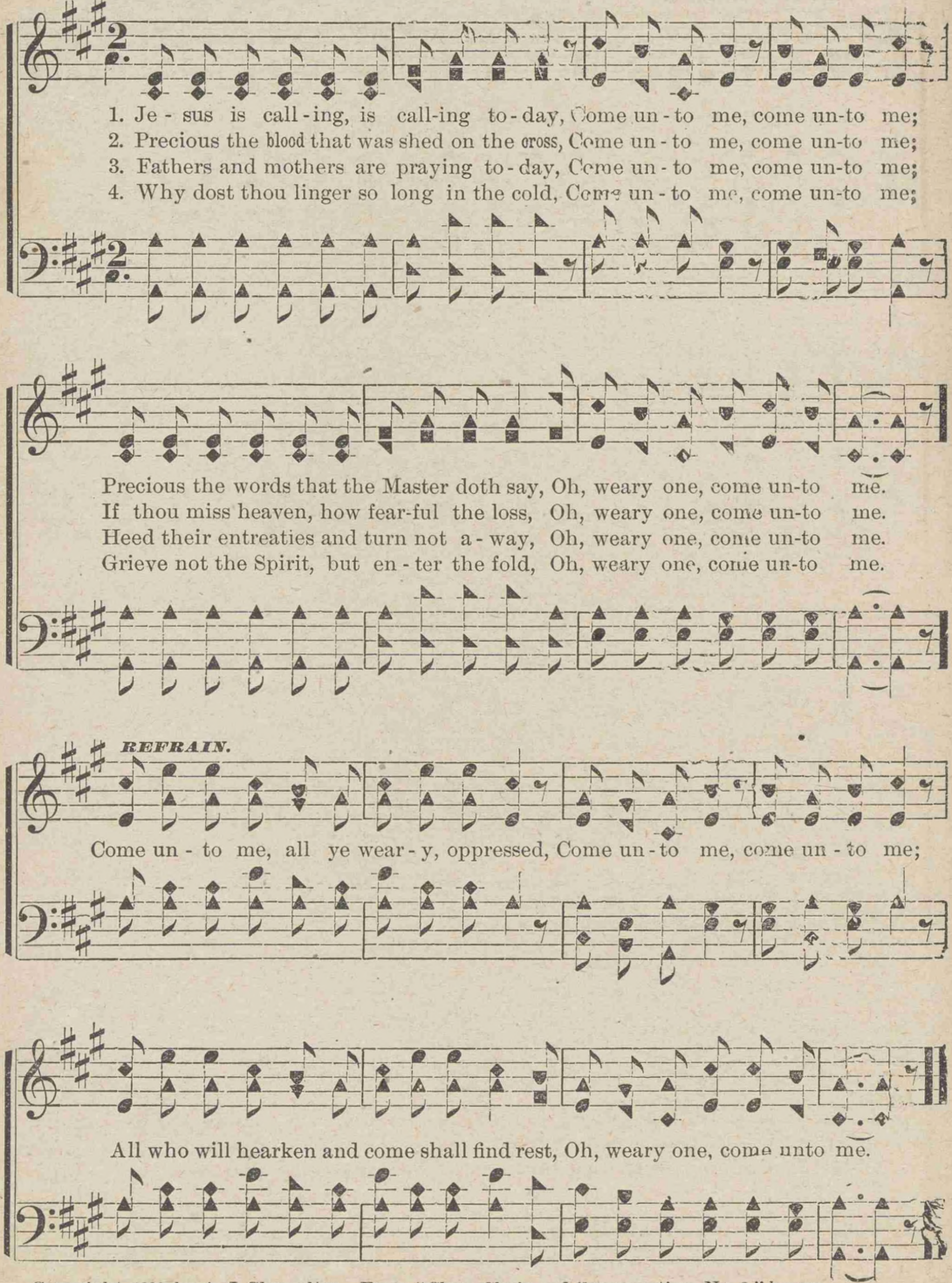
No. 346. ST. JOSEPH. S. M.

Author Unknown. A favorite tune of my father. G. B. H.



No. 347. OH, WEARY ONE, COME UNTO ME.

A. J. S. J. C. PERRY.

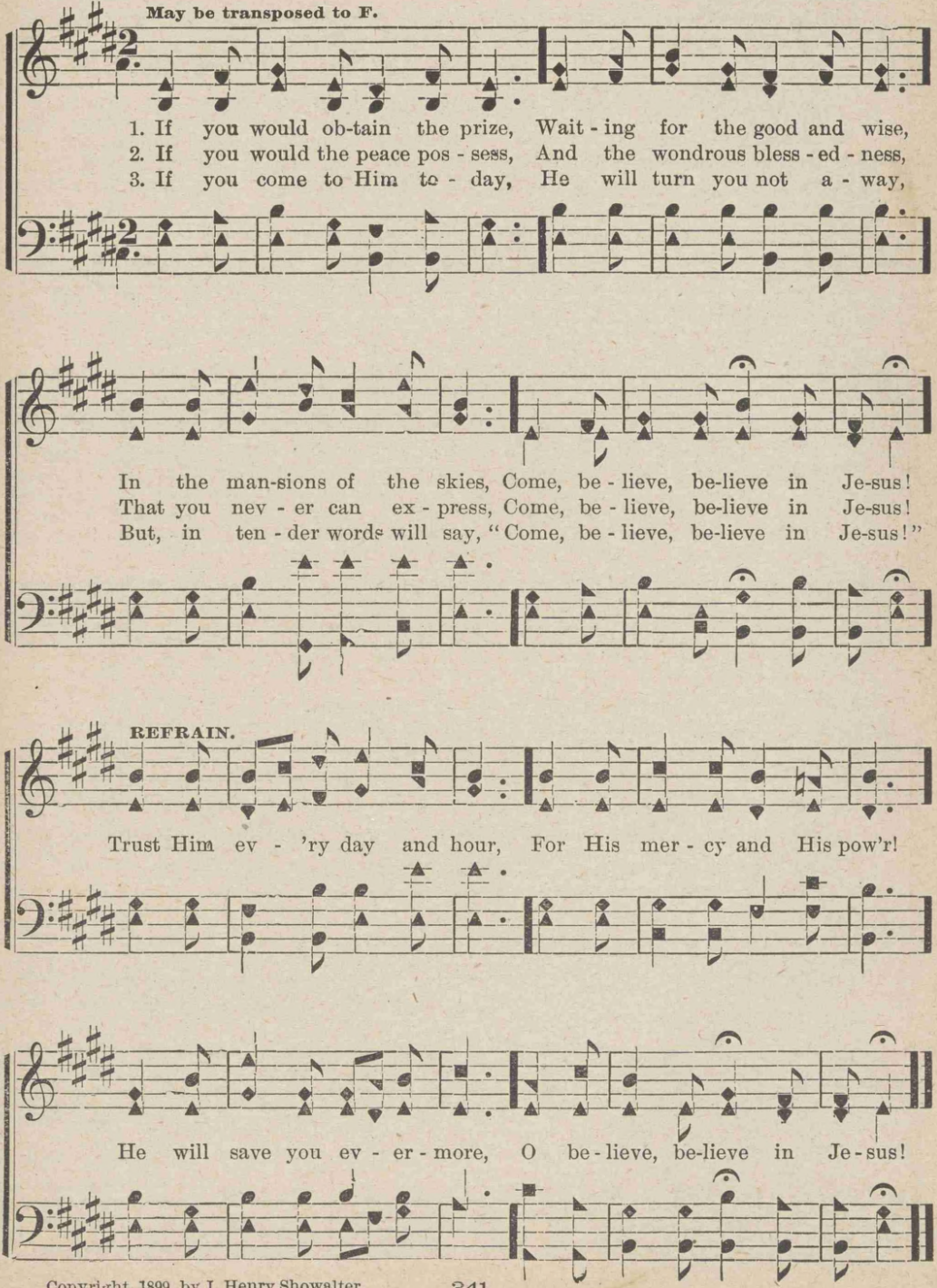


Copyright, 1896, by A. J. Showalter. From "Class, Choir and Congregation, No. 2," by per.

No. 348. COME, BELIEVE IN JESUS. 7s & 8s.

L. EDEN. J. HENRY SHOWALTER.

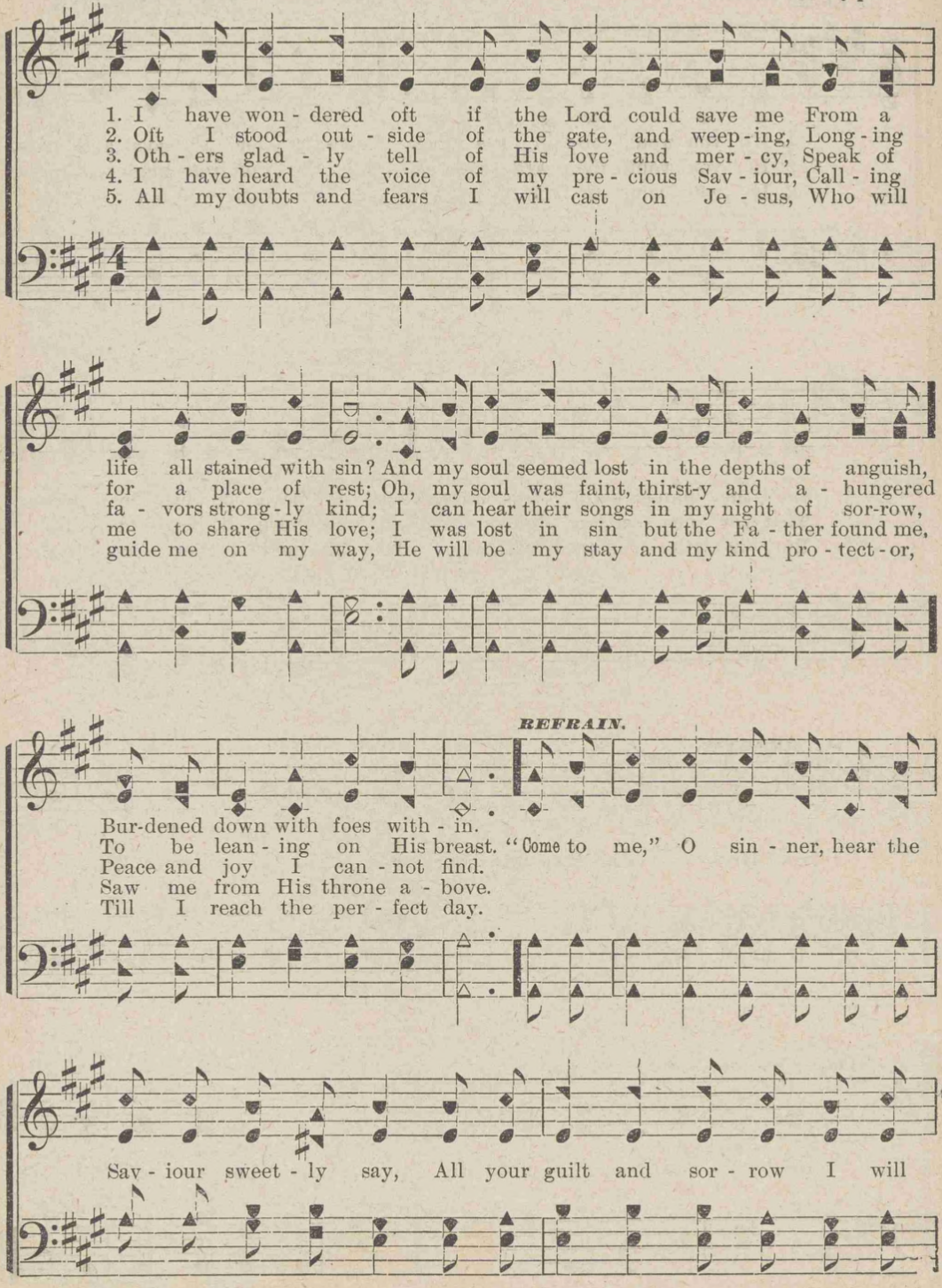
May be transposed to F.



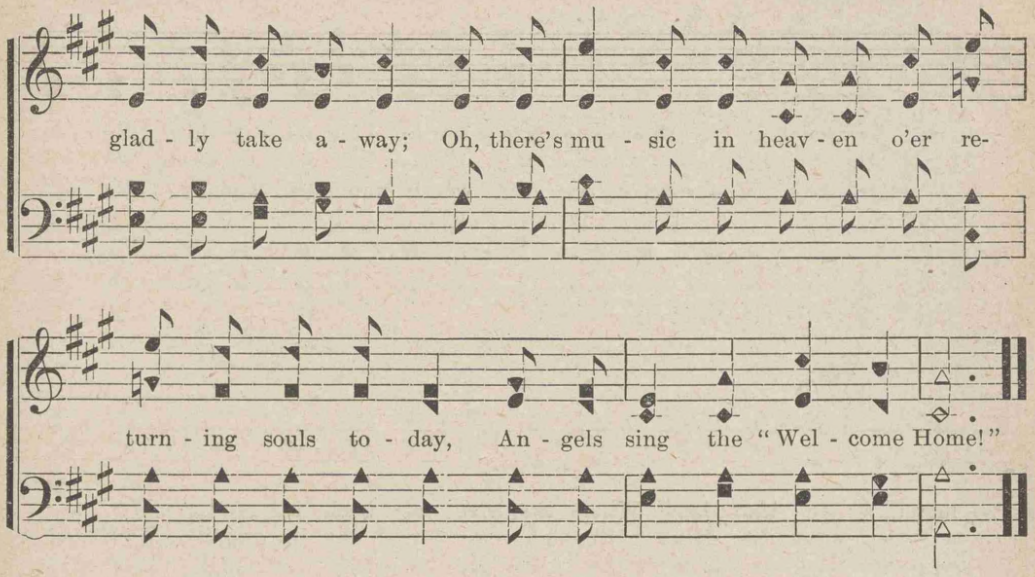
Copyright. 1899, by J. Henry Showalter.

No. 349. WELCOME HOME.

T. W. D. T. W. DENNINGTON. By per.

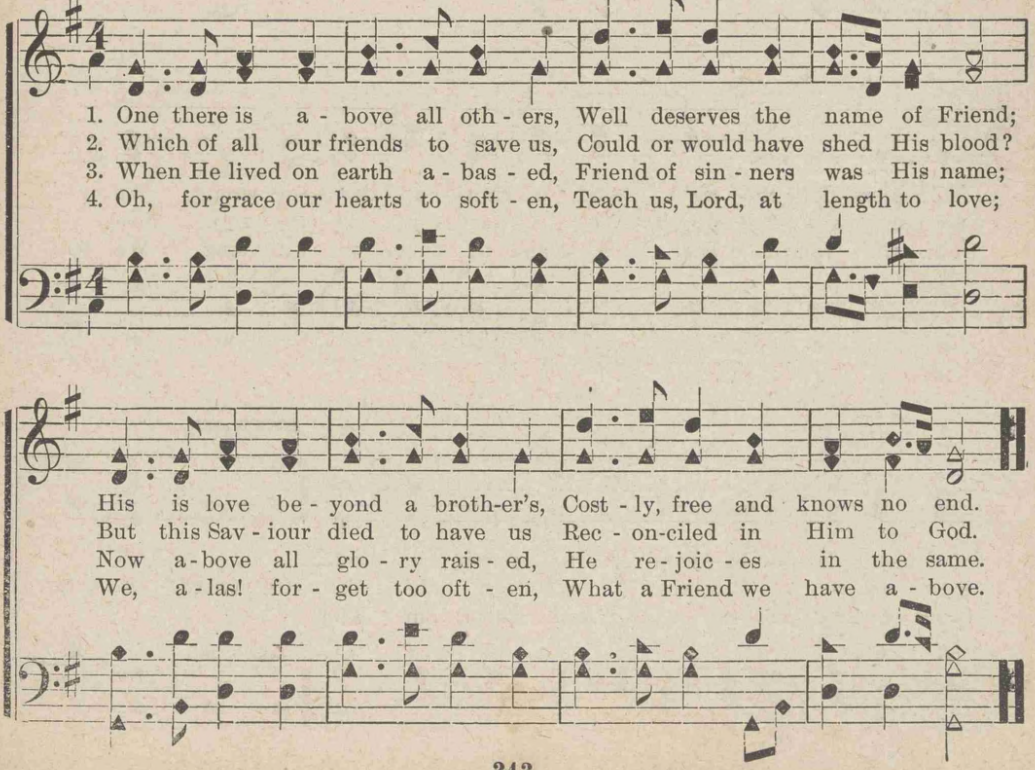


WELCOME HOME. Concluded.



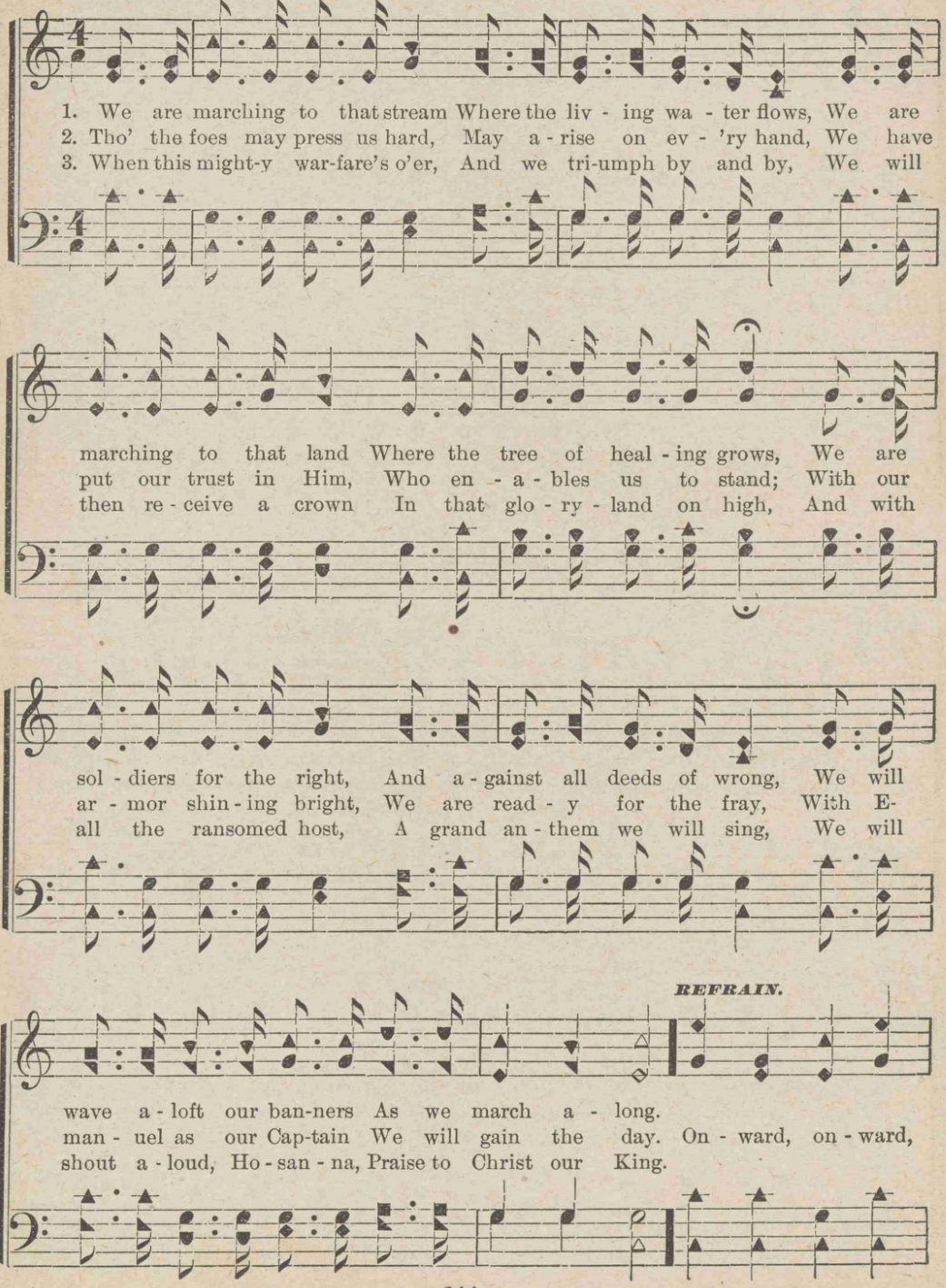
No. 350. FRIEND. 8s & 7s.

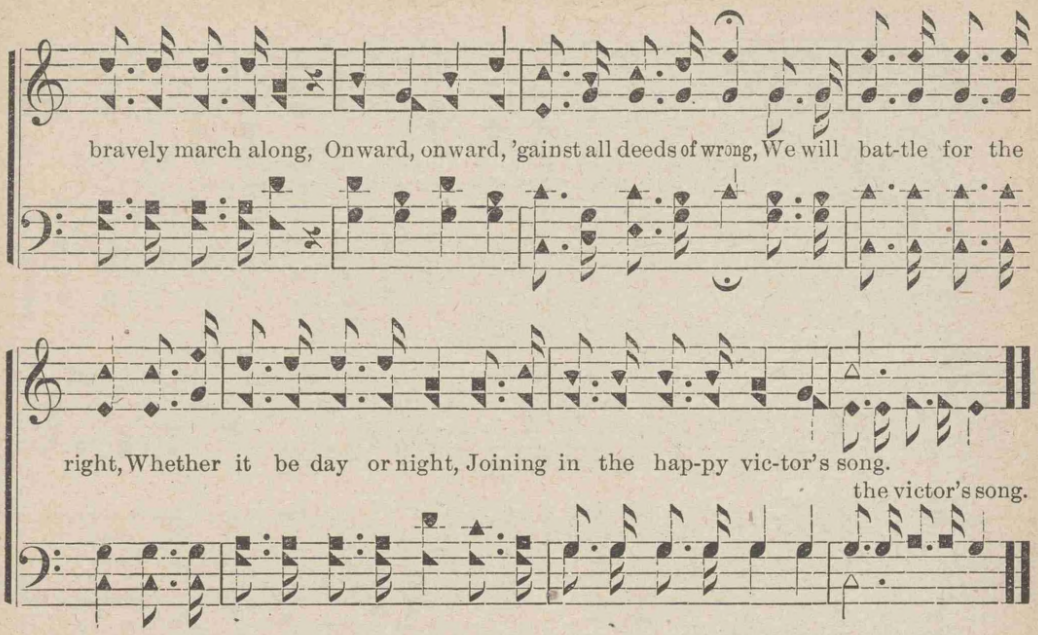
JOHN NEWTON, 1779. JOHN A. SHOWALTER, 1897.



No. 351. ONWARD!

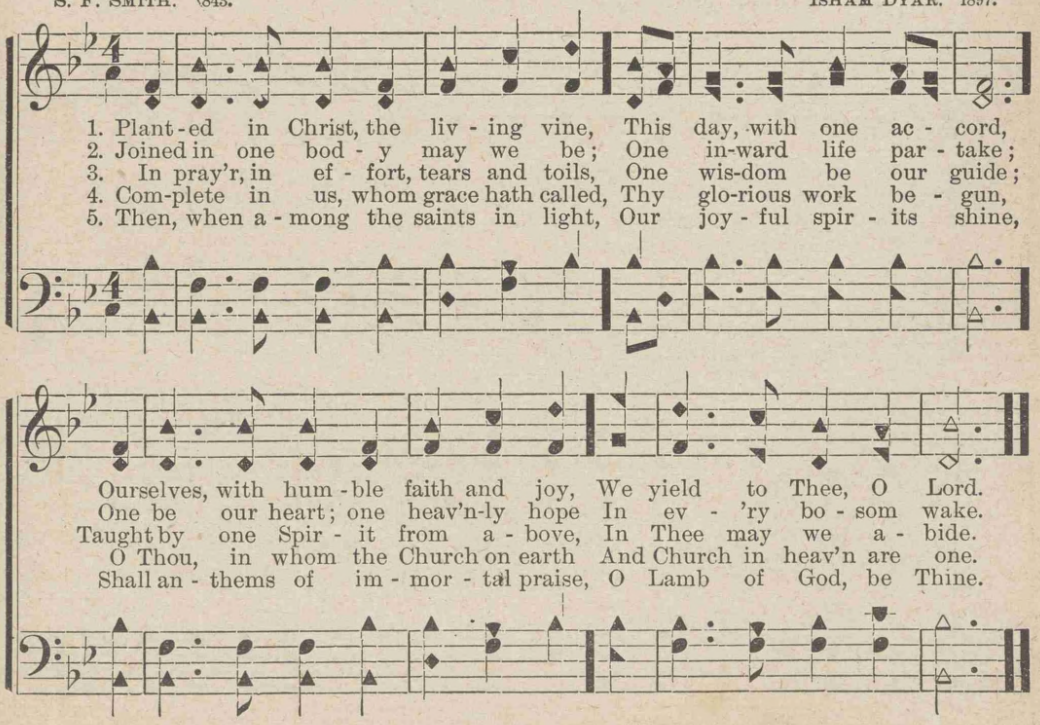
T. W. DENNINGTON. J. C. PERRY.





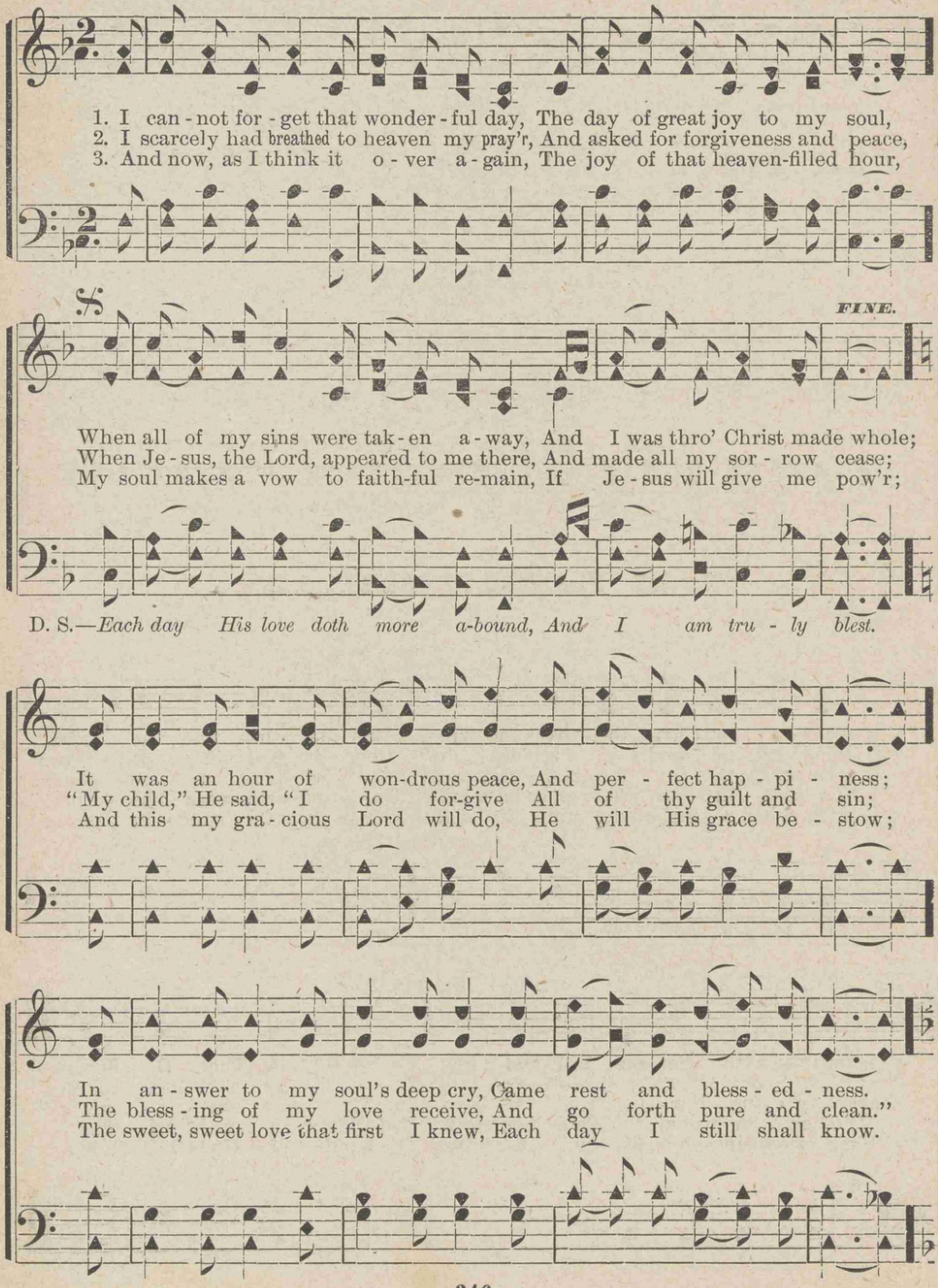
No. 352. PLANTED IN CHRIST. C. M.

S. F. SMITH. 1843. ISHAM DYAR. 1897.

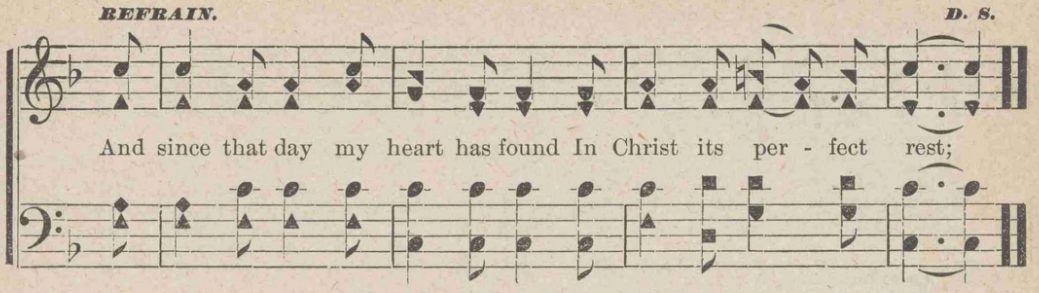


No. 353. THE SOUL'S FIRST LOVE.

REV. E. A. HOFFMAN. T. B. MOSLEY.

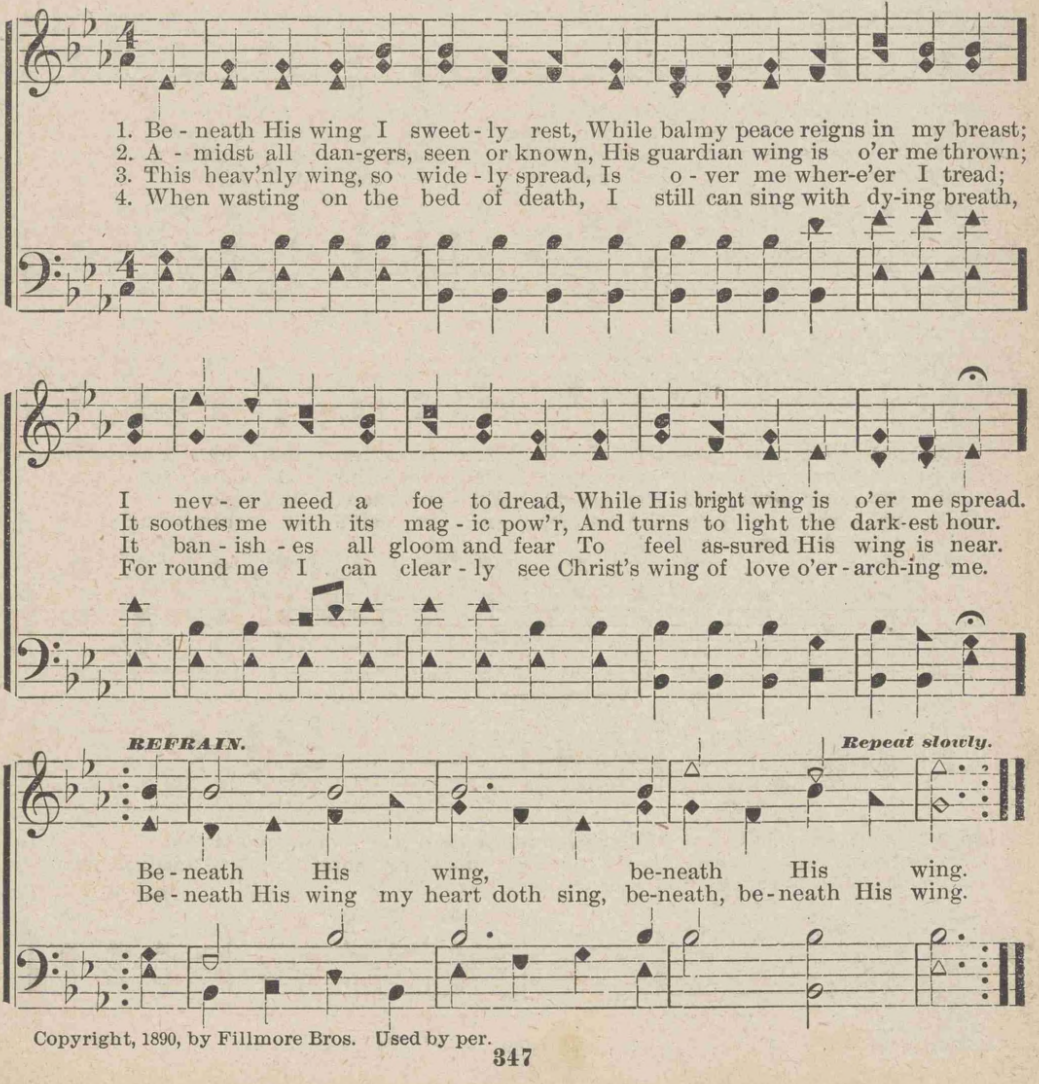


THE SOUL'S FIRST LOVE. Concluded.



No. 354. BENEATH HIS WING.

EDWIN H. NEVINS, D. D. J. H. FILLMORE.

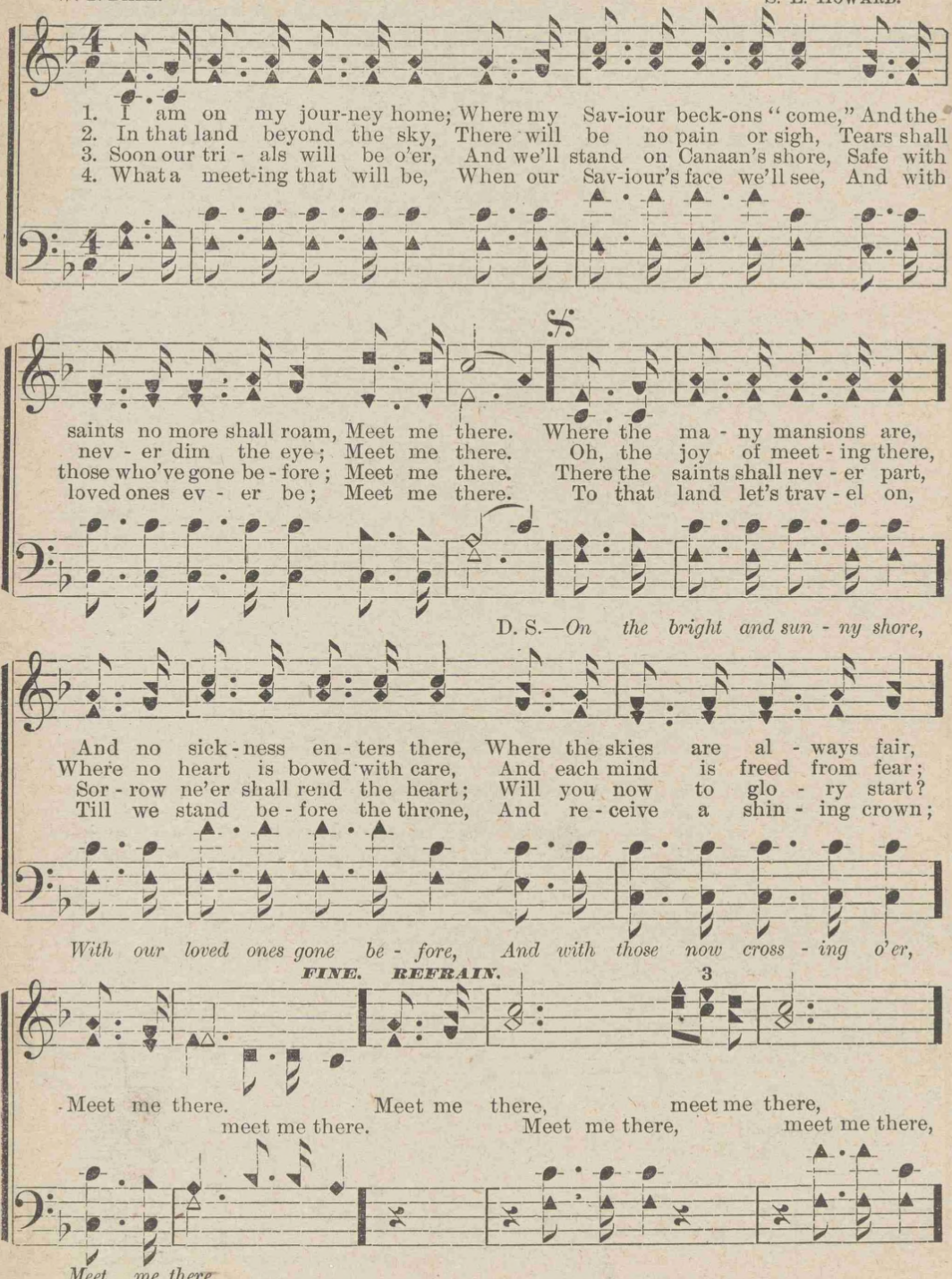


Copyright, 1890, by Fillmore Bros. Used by per.

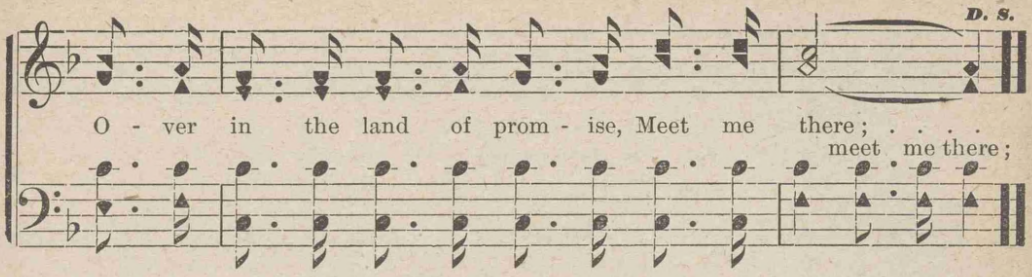
No. 355. MEET ME THERE.

Dedicated to Rev. Dr. J. W. Blosser.

W. T. DALE. S. L. HOWARD.

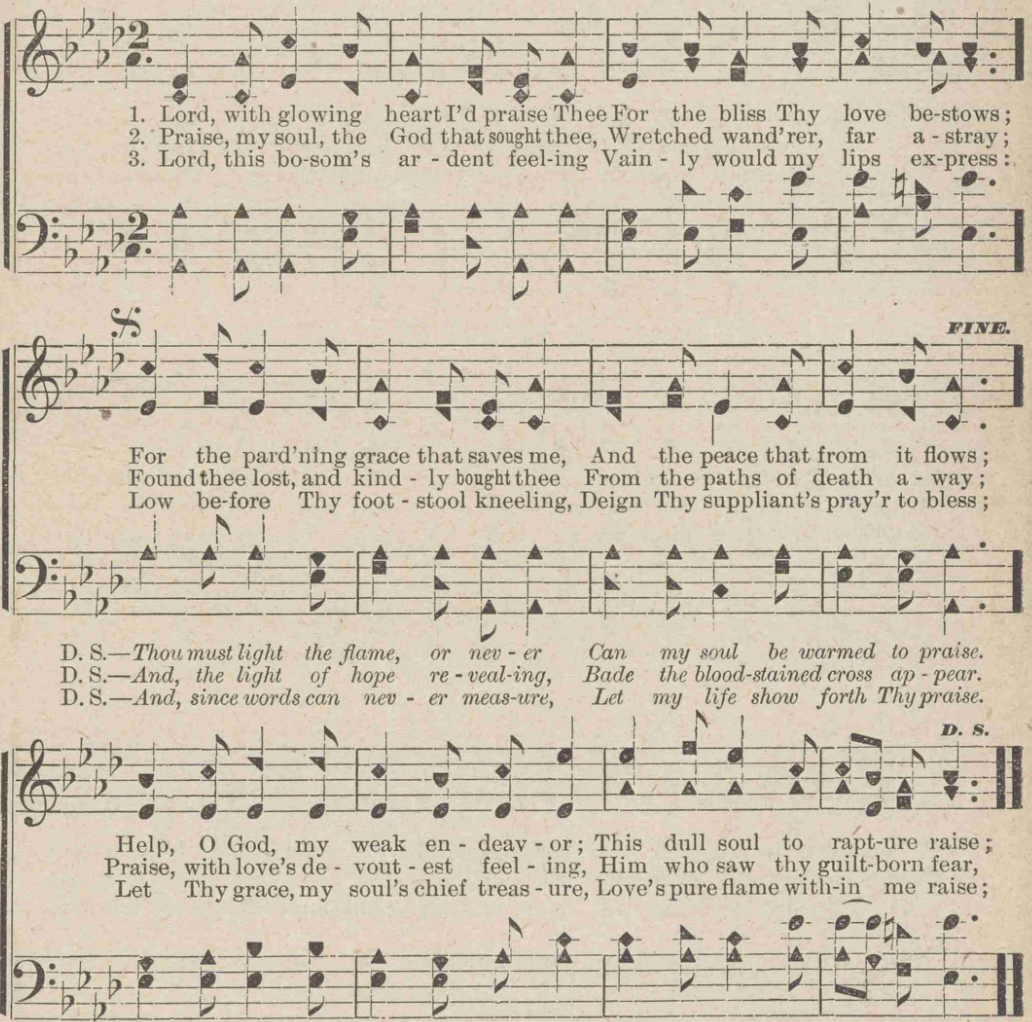


Copyright, 1893, by W. T. Dale. Used by permission.



No. 356. LORD, WITH GLOWING HEART I'D PRAISE THEE. 8s & 7s.

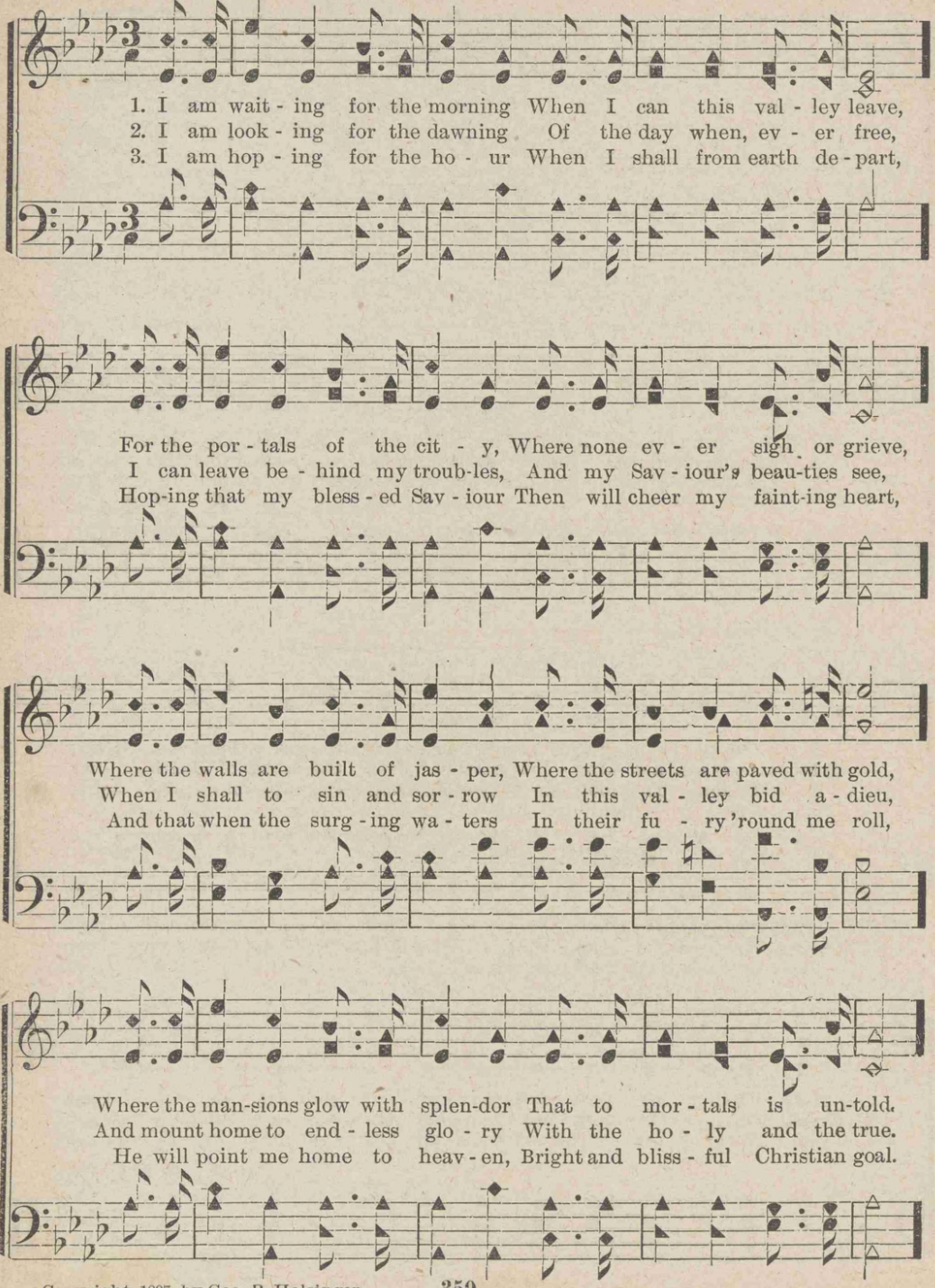
FRANCIS S. KEY. 1779–1843. F. N. BROWN. 1897.



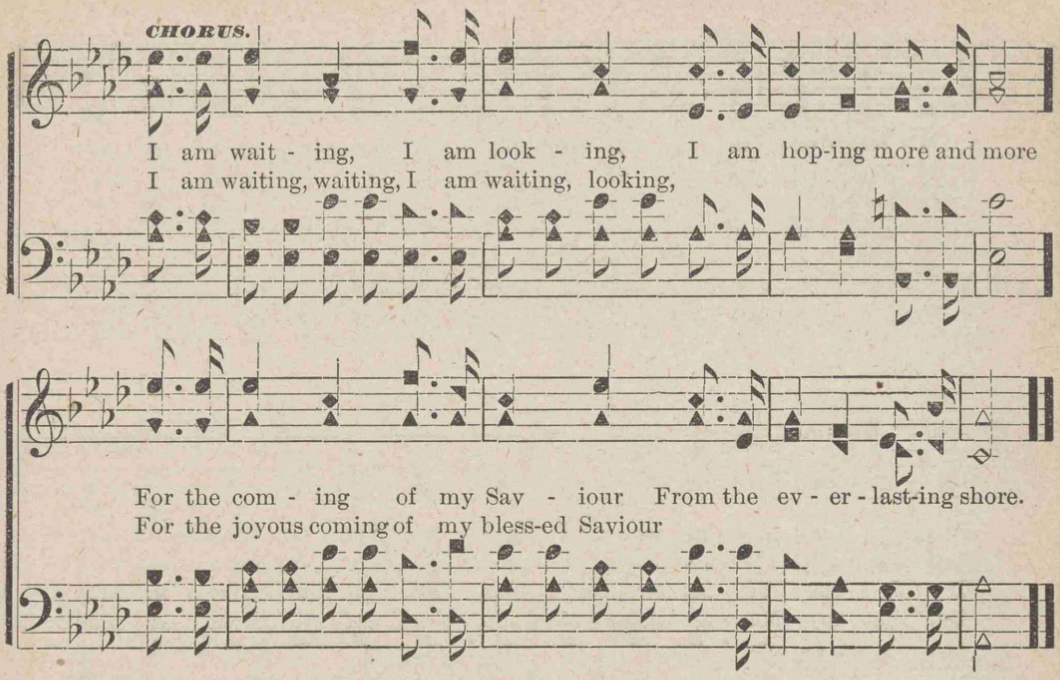
By permission of J. Henry Showalter.

No. 357. WAITING, LOOKING, HOPING.

REV. J. N. GORTNER. GEO. B. HOLSINGER.

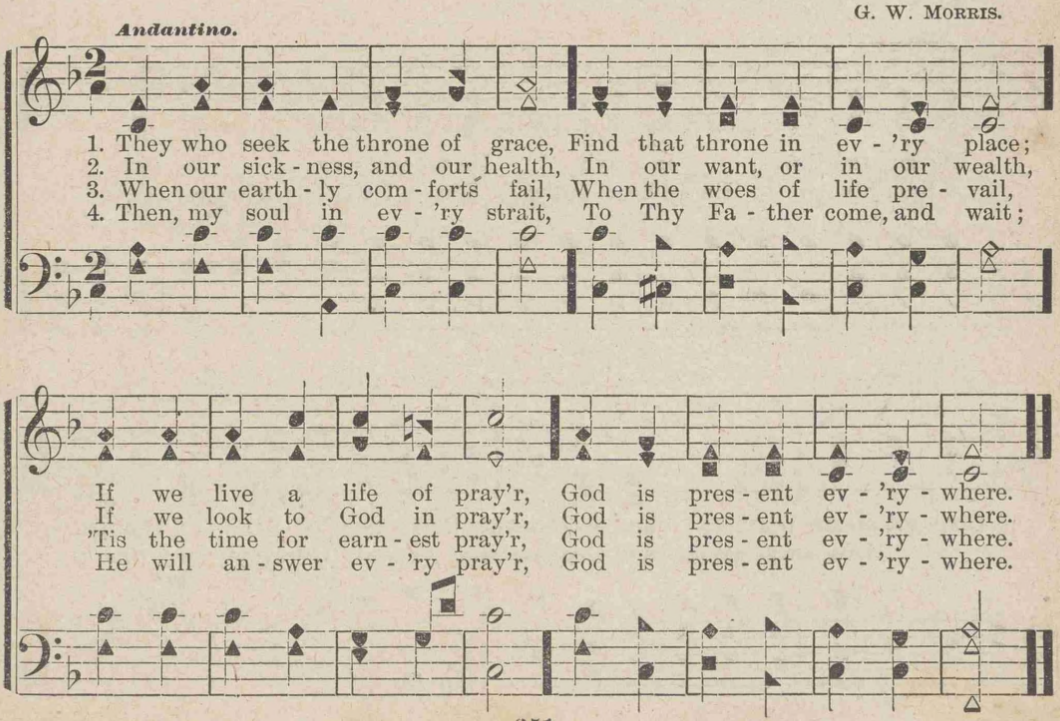


Copyright, 1897, by Geo. B. Holsinger.



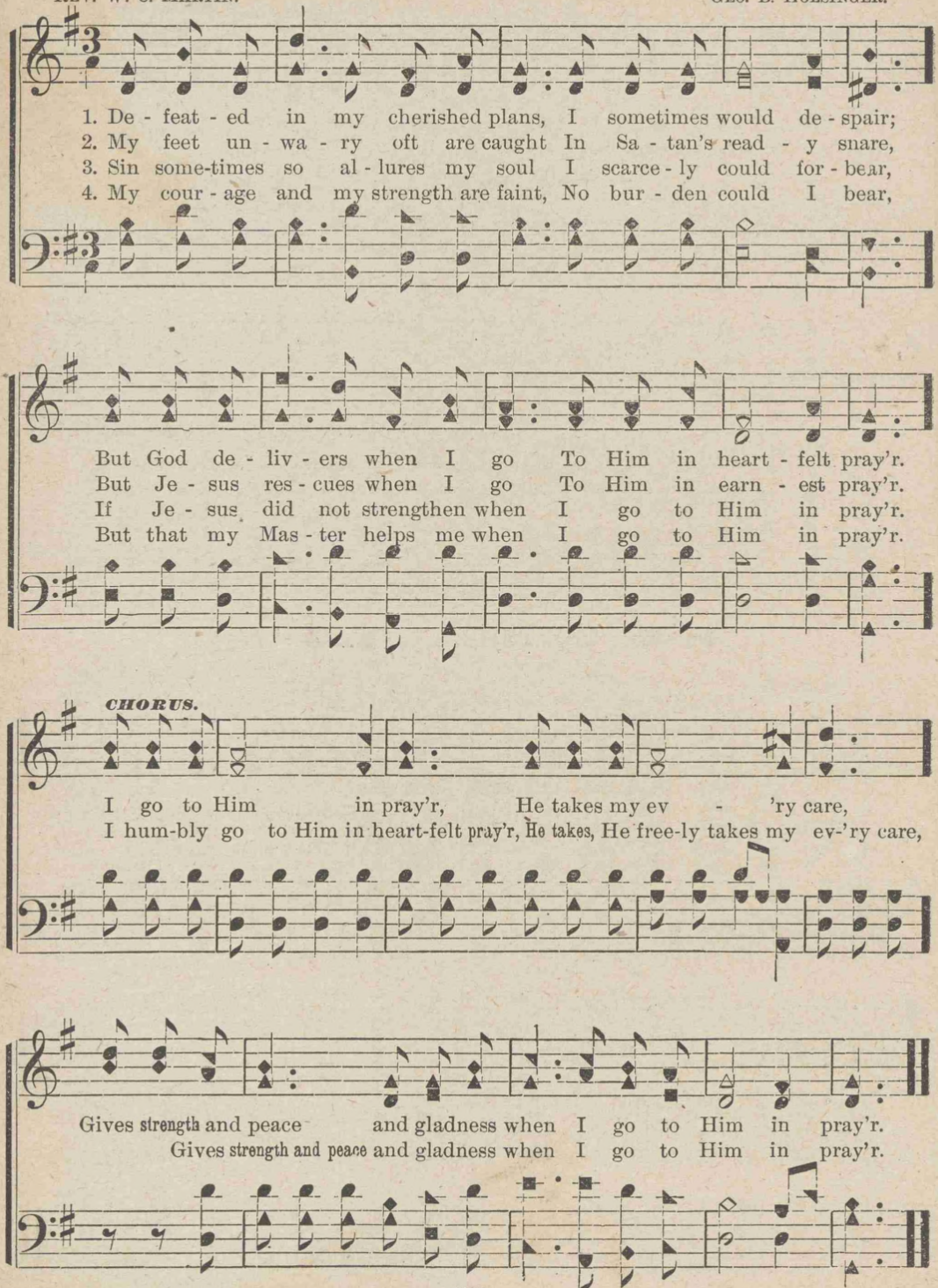
No. 358. THE THRONE OF GRACE. 7s.

G. W. MORRIS.



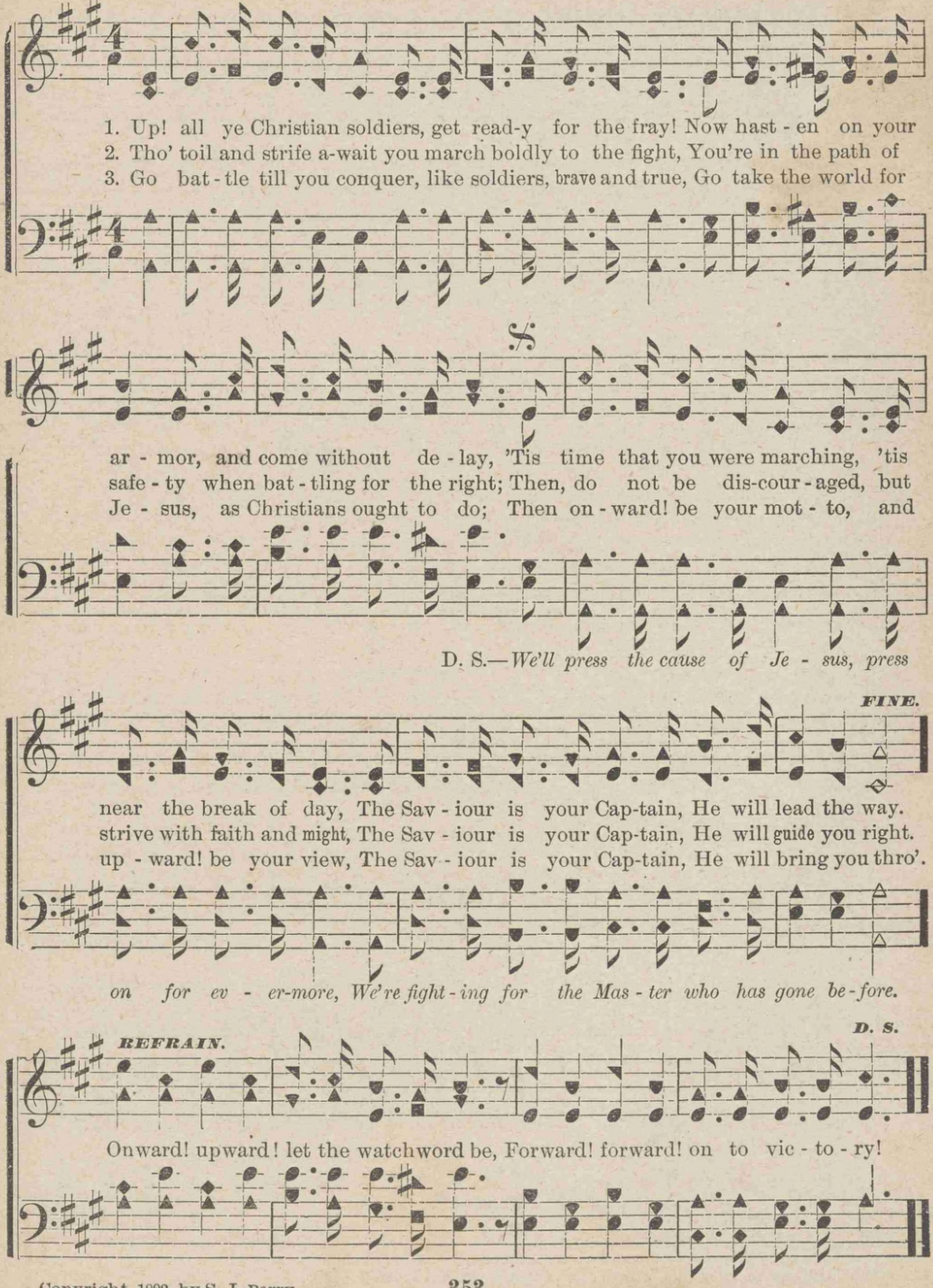
No. 359. I GO TO HIM IN PRAYER.

REV. W. C. MARTIN. GEO. B. HOLSINGER.



No. 360. ON TO VICTORY.

REV. A. B. CABANISS. Music and Refrain by S. J. PERRY.



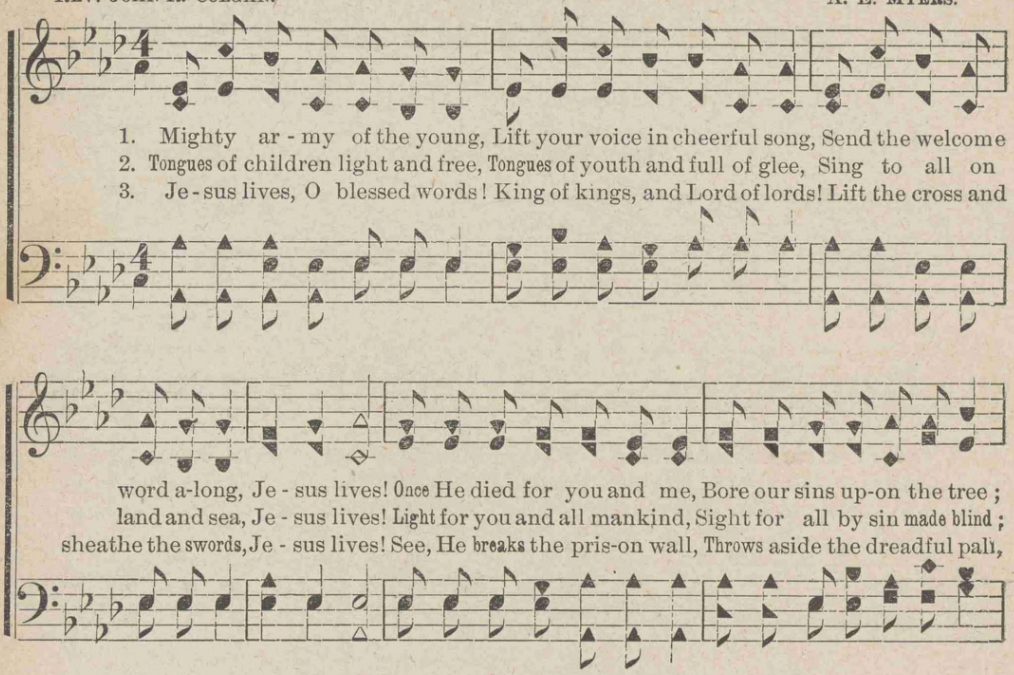
Copyright, 1892, by S. J. Perry.

No. 361. JESUS LIVES.

(For young people's societies.)

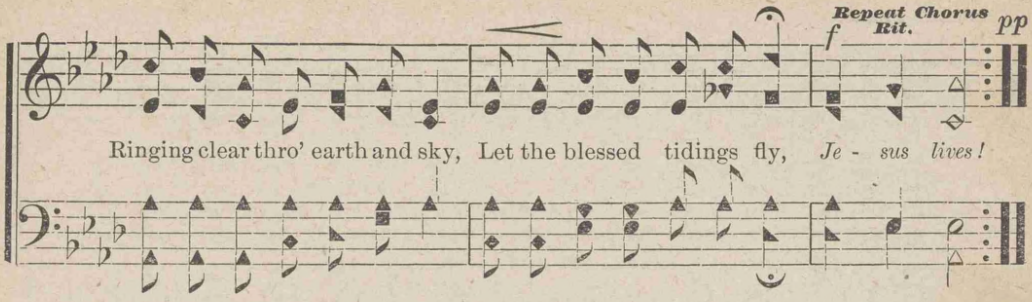
"For thou art my hope, O Lord God; thou art my trust from my youth."—PSALM 71: 5.

REV. JOHN R. COLGAN. A. E. MYERS.



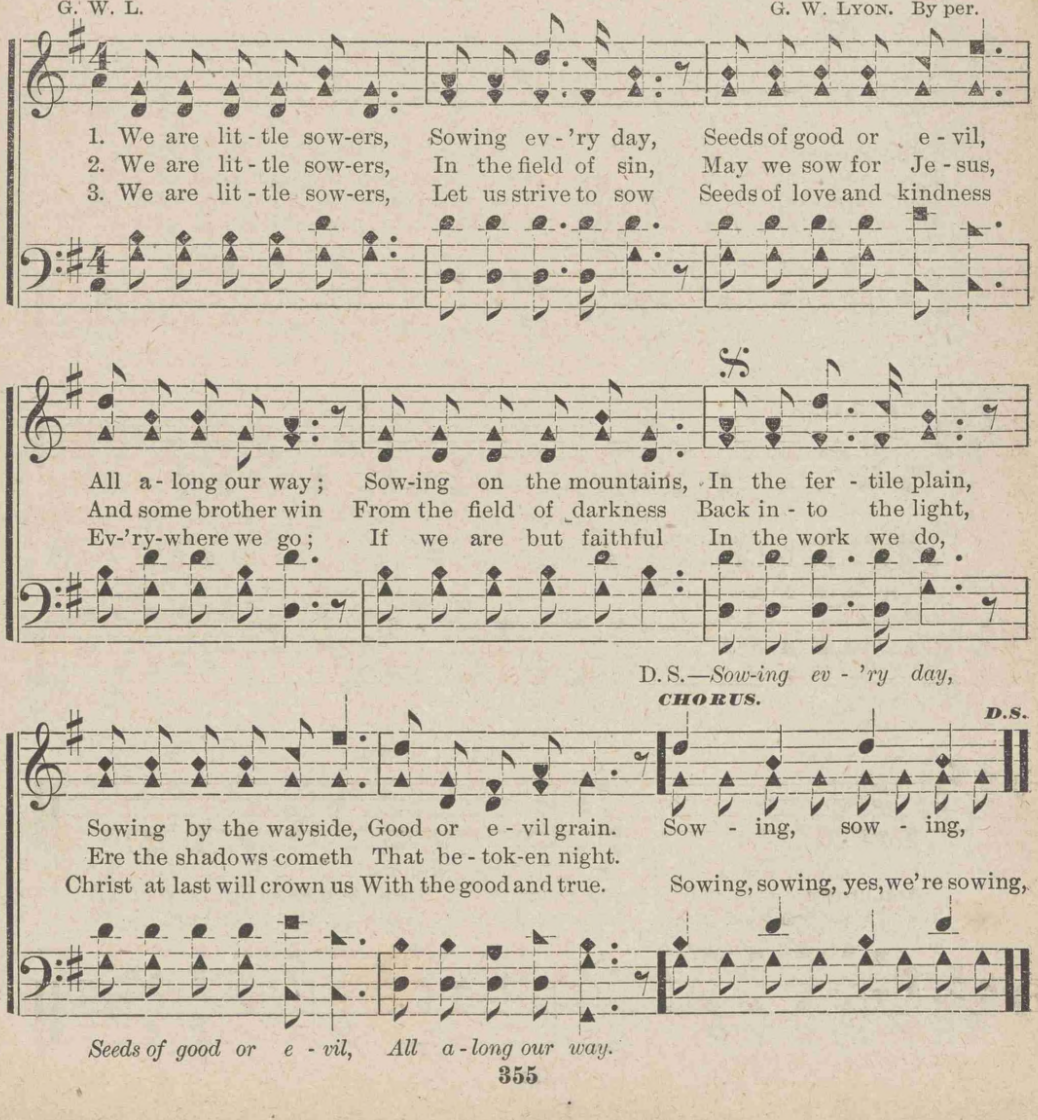
Copyright, 1891, by A. F. Myers, Toledo, O. Used by permission.

JESUS LIVES! Concluded.



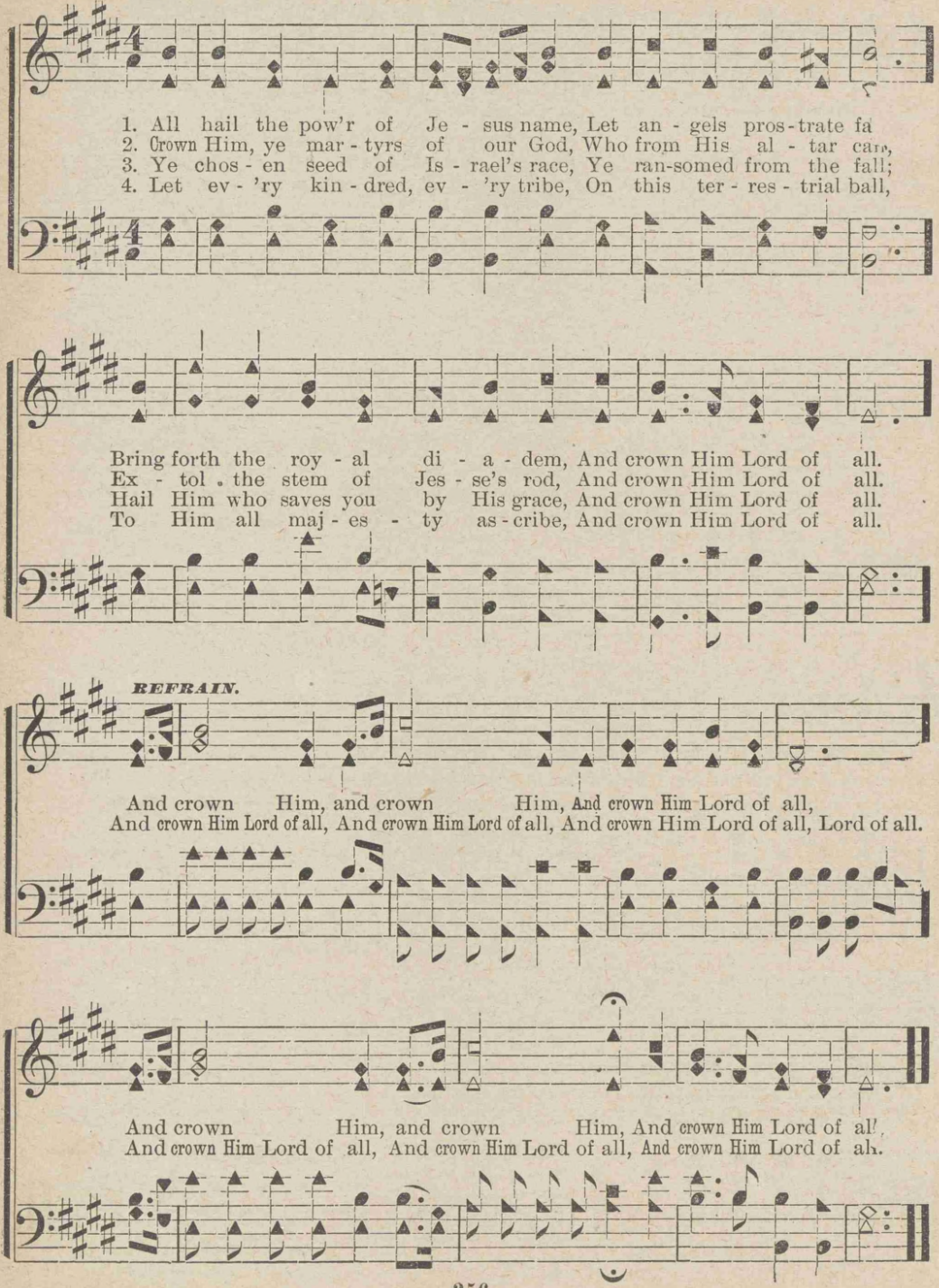
No. 362. WE ARE LITTLE SOWERS.

G. W. L. G. W. Lyon. By per.



No. 363. THE ROYAL DIADEM.

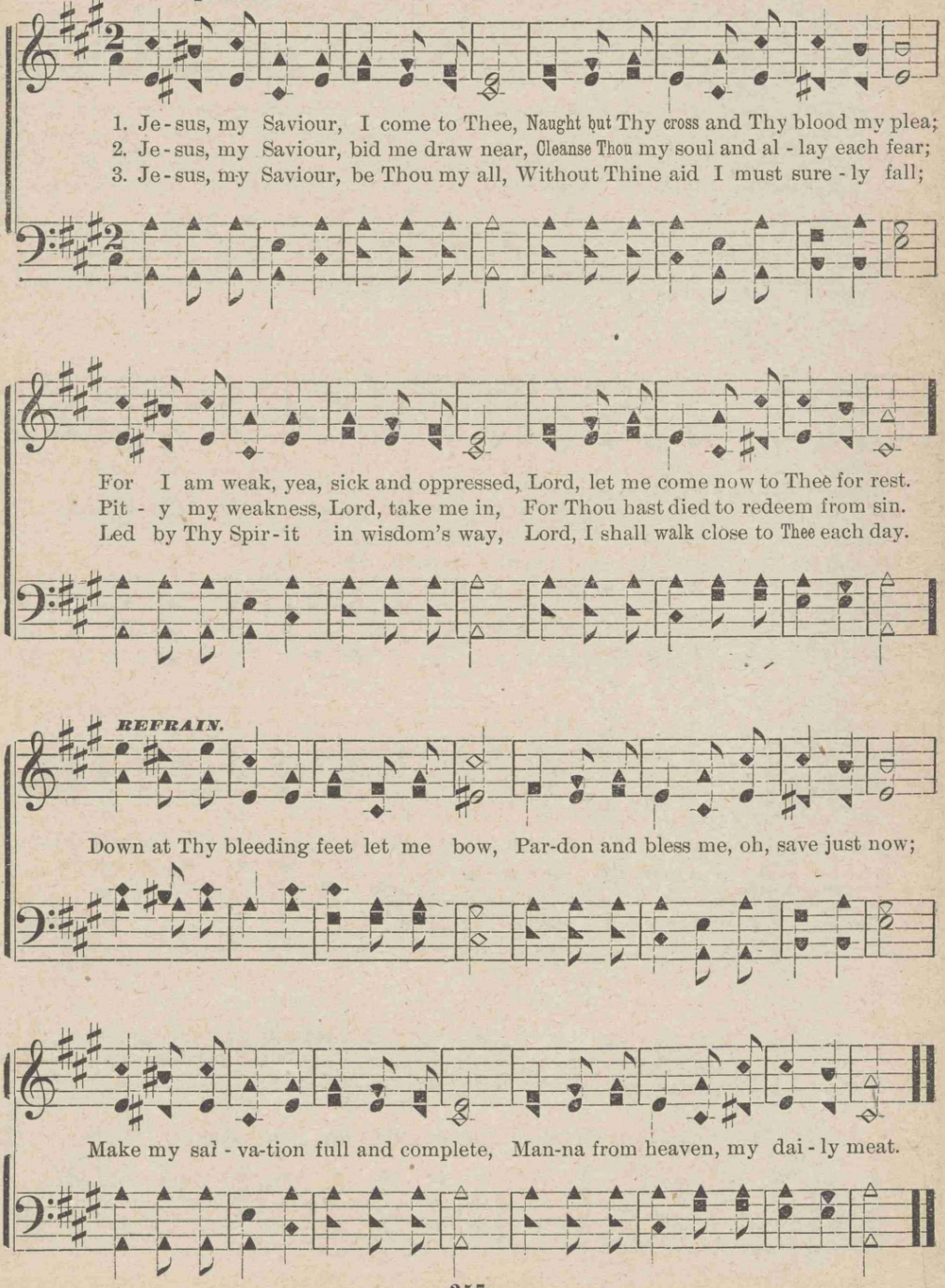
EDWARD PERRONET. L. L. HERRON



No. 364. JESUS, I COME TO THEE.

S. J. P. S. J. PERRY.

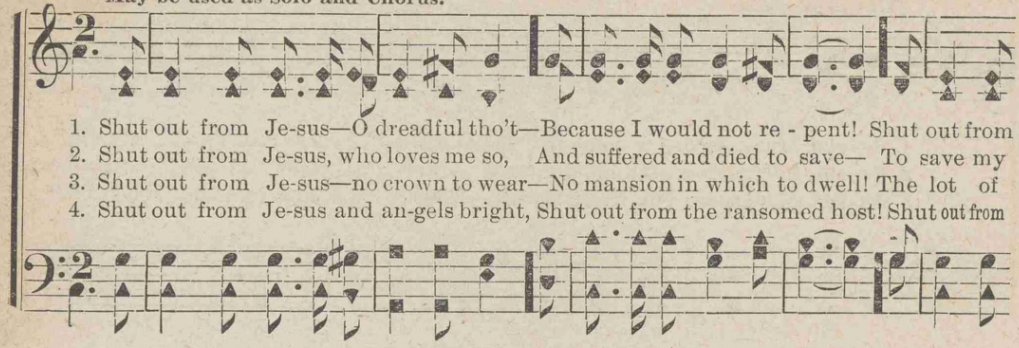
With expression.



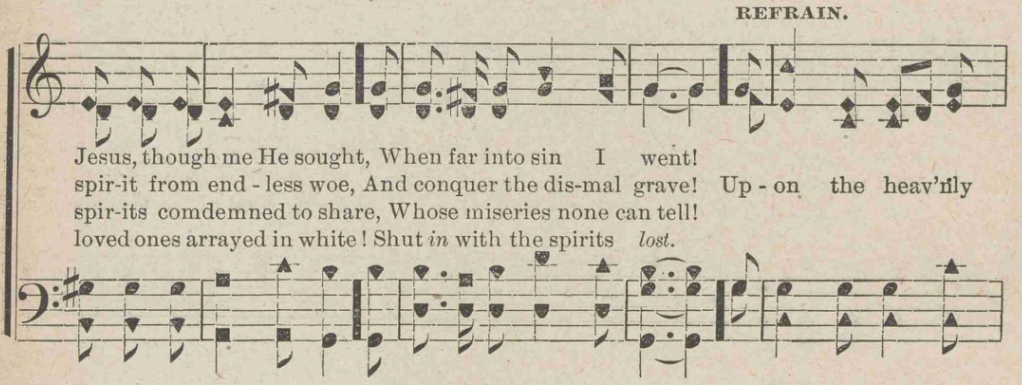
No. 365. SHUT OUT FROM JESUS. 9s & 7s.

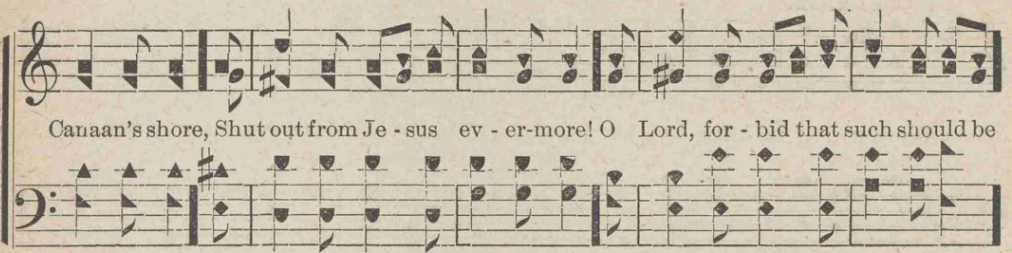
E. REEDER. T. B. MOSLEY.

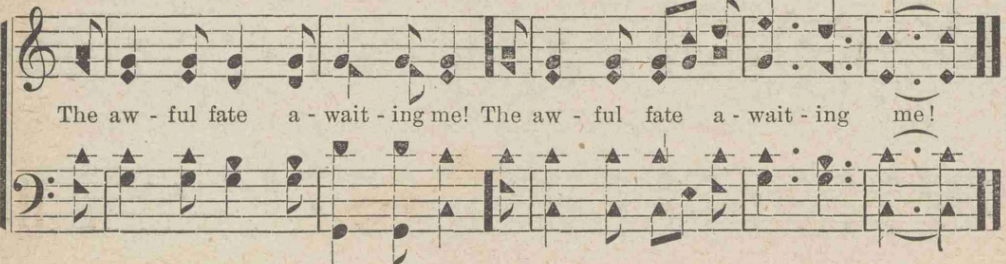
May be used as Solo and Chorus.



REFRAIN.



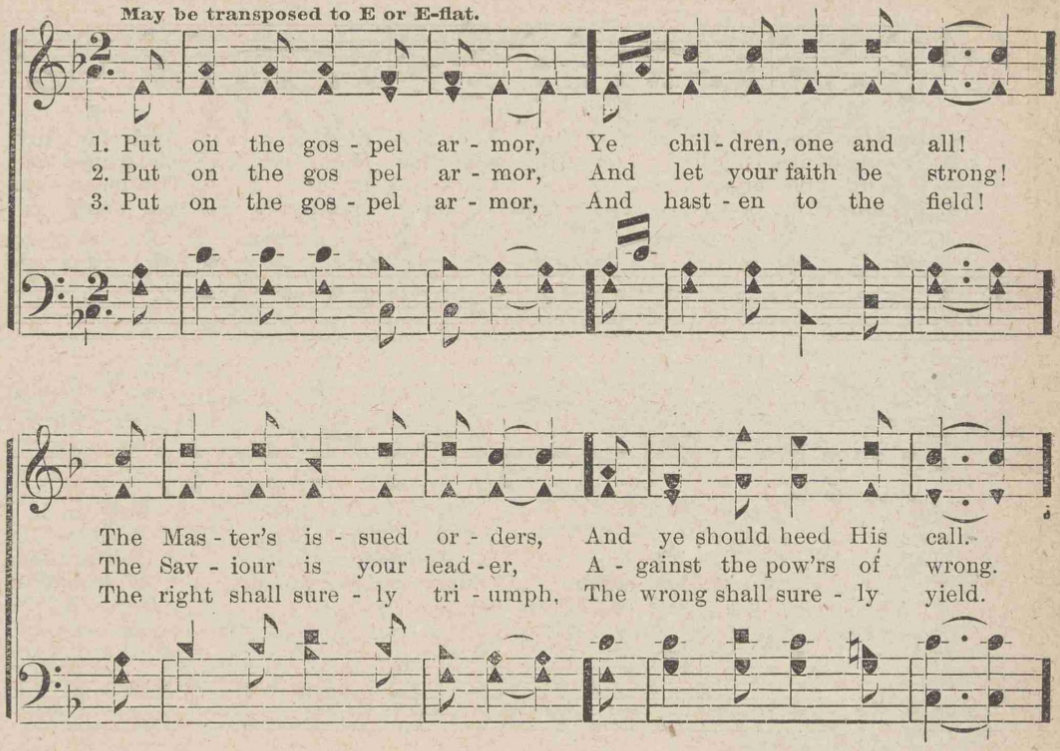




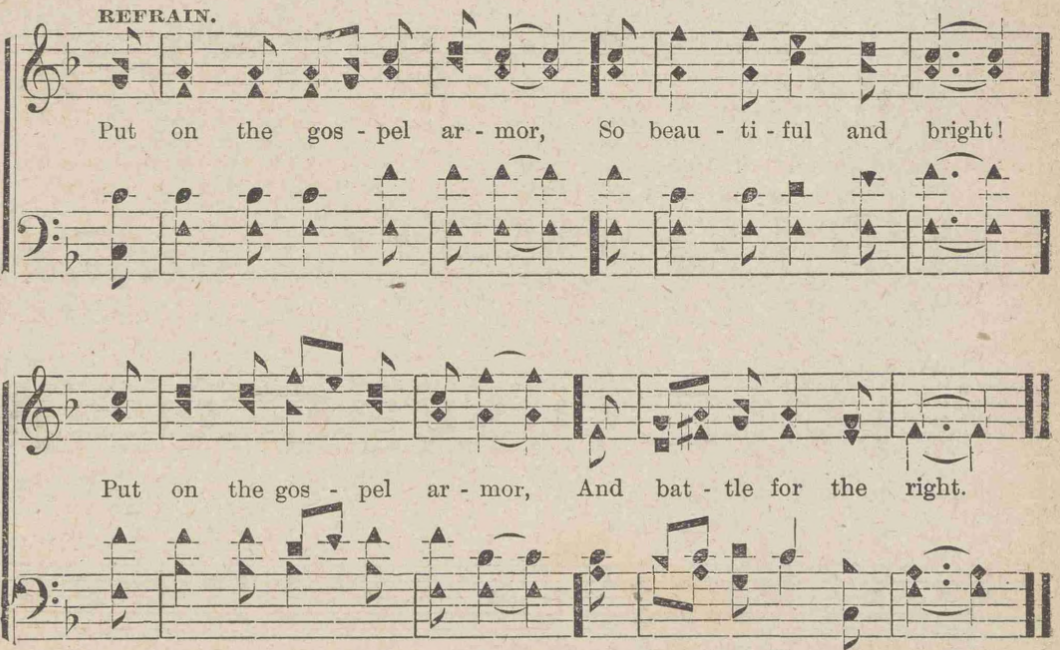
No. 366. PUT ON THE GOSPEL ARMOR. 7s & 6s.

L. EDEN. J. HENRY SHOWALTER.

May be transposed to E or E-flat.



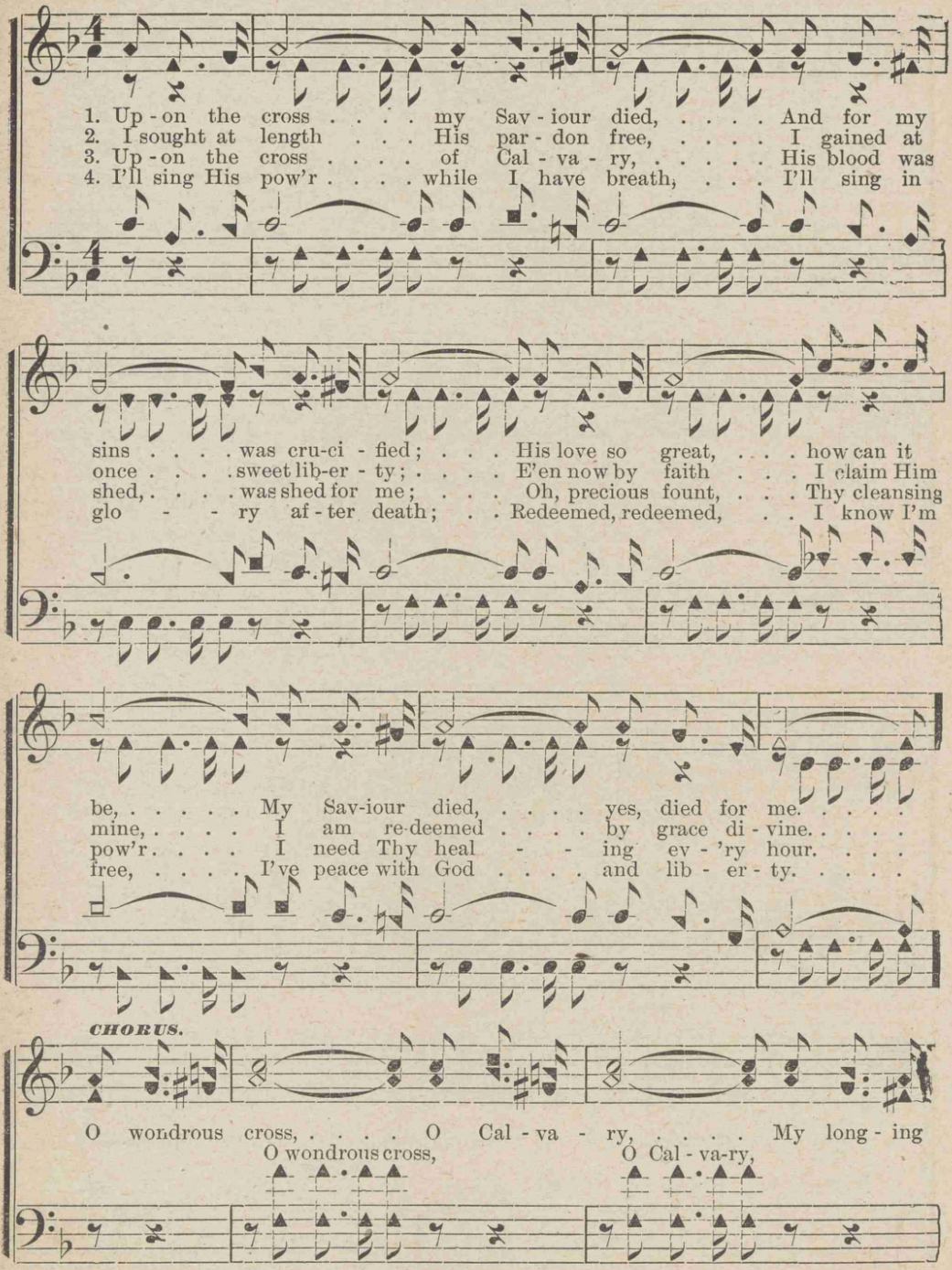
REFRAIN.



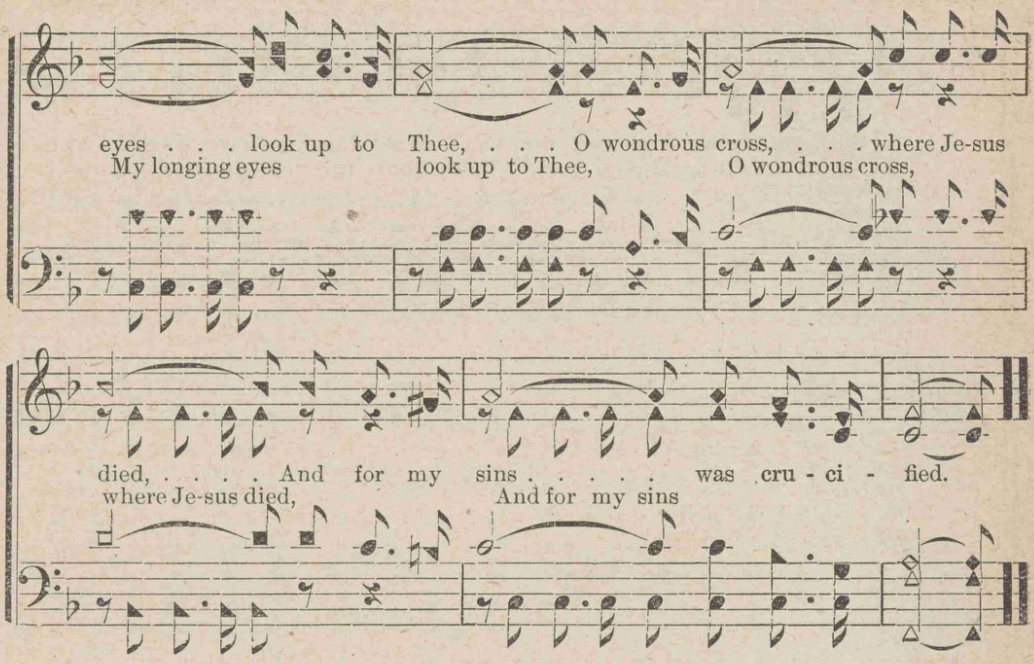
Copyright, 1899, by J. Henry Showalter.

No. 367. O WONDROUS CROSS.

C. L. EBY. A. F. MYERS

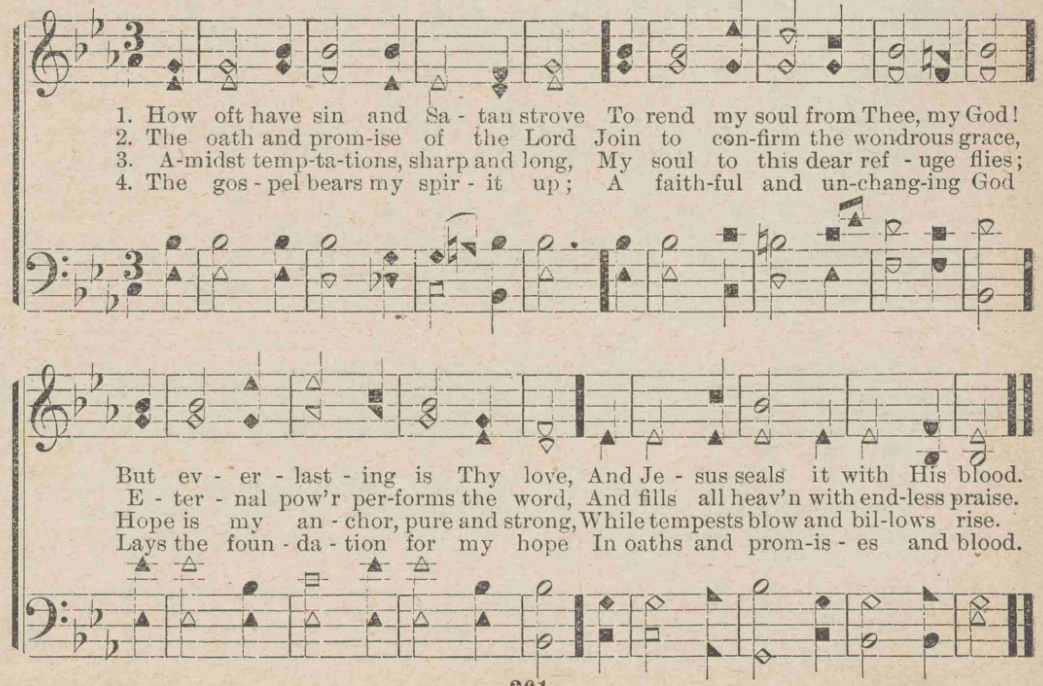


Copyright, 1894, by A. F. Myers. Used by permission.



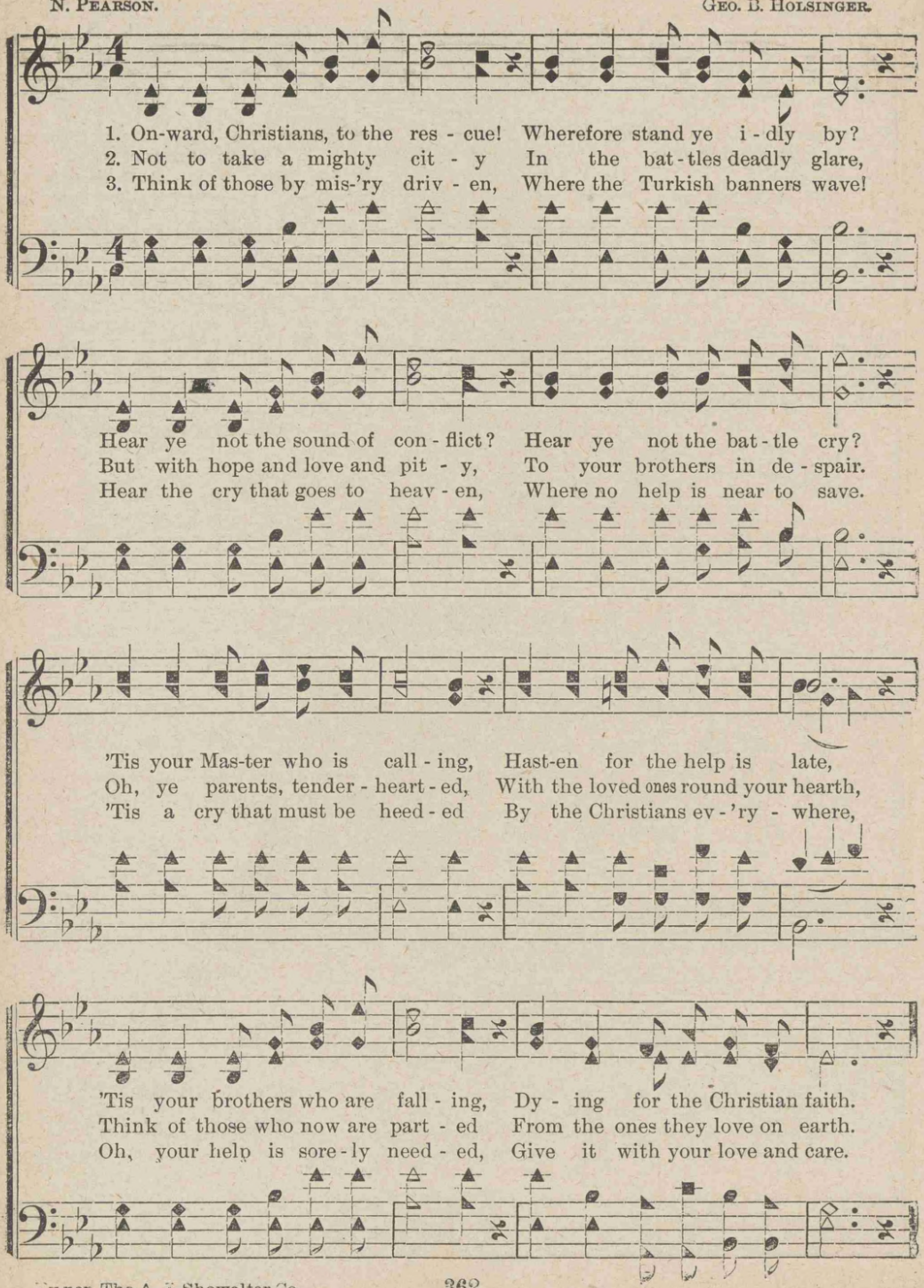
No. 368. BALSBAUGH. L. M.

J. HENRY SHOWALTER. 1889.

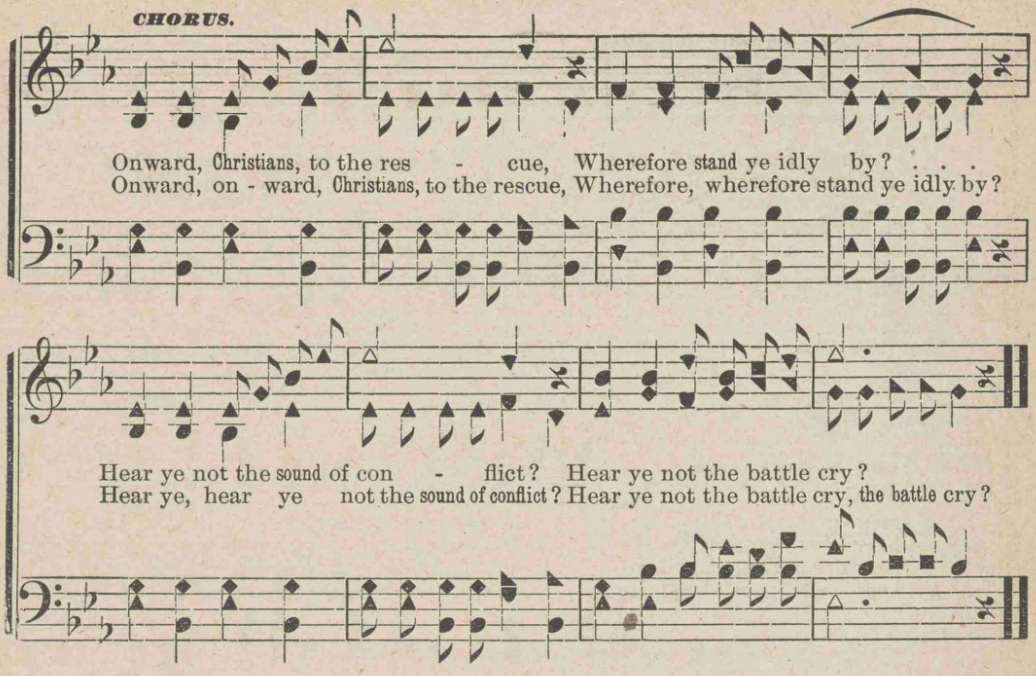


No. 369. TO THE RESCUE.

N. PEARSON. GEO. B. HOLSINGER.

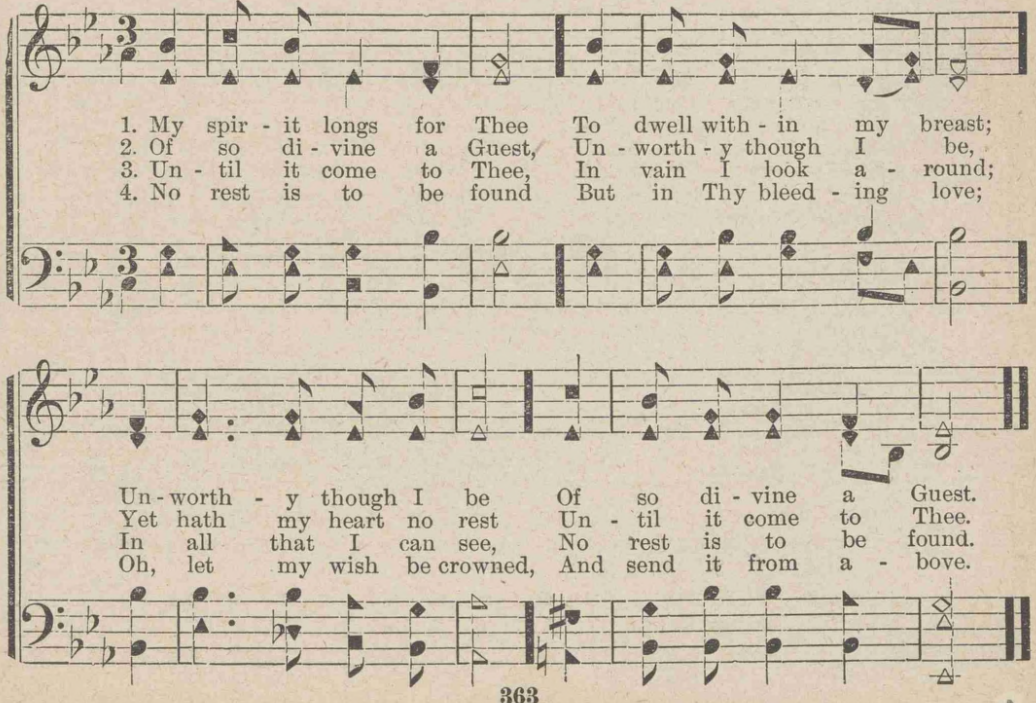


TO THE RESCUE. Concluded.



No. 370. LONGING FOR REST. 6s.

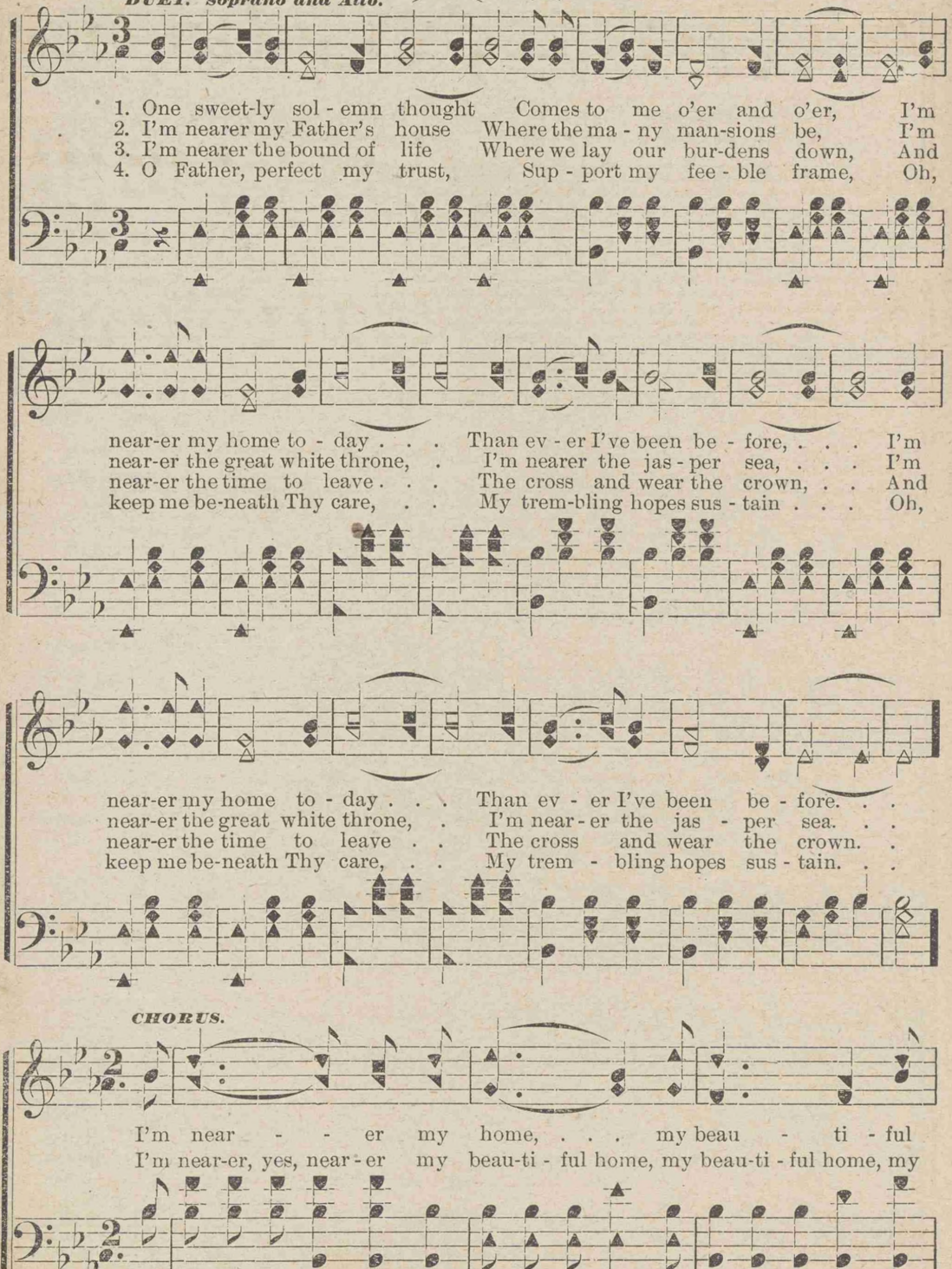
J. M. SHOWALTER, 1897.



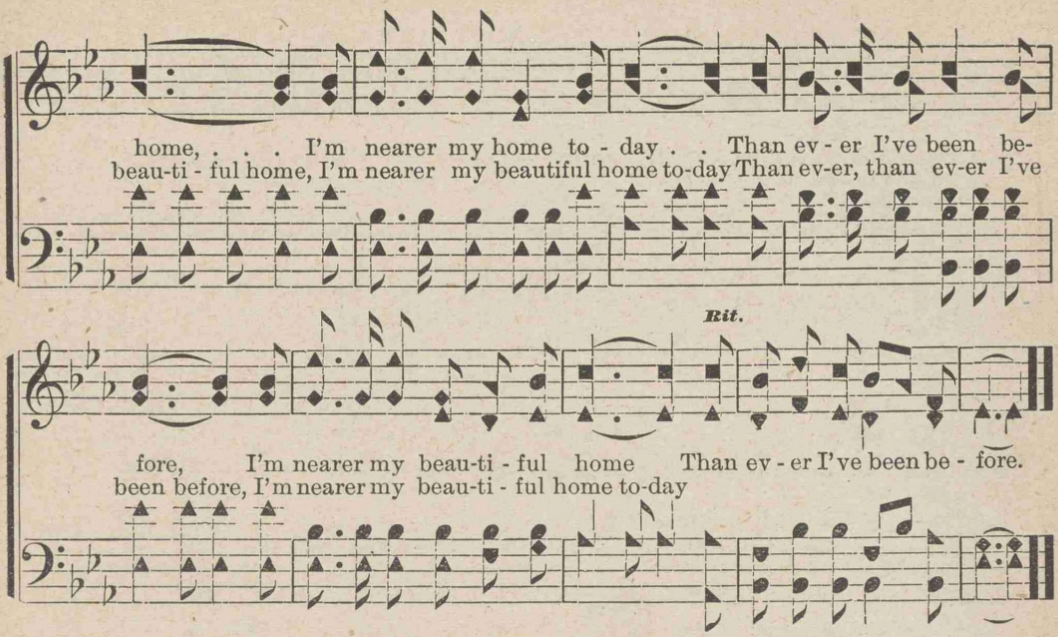
No. 371. ONE SWEETLY SOLEMN THOUGHT.

PHOEBE CAREY. E. B. FOWLER.

DUET. Soprano and Alto.

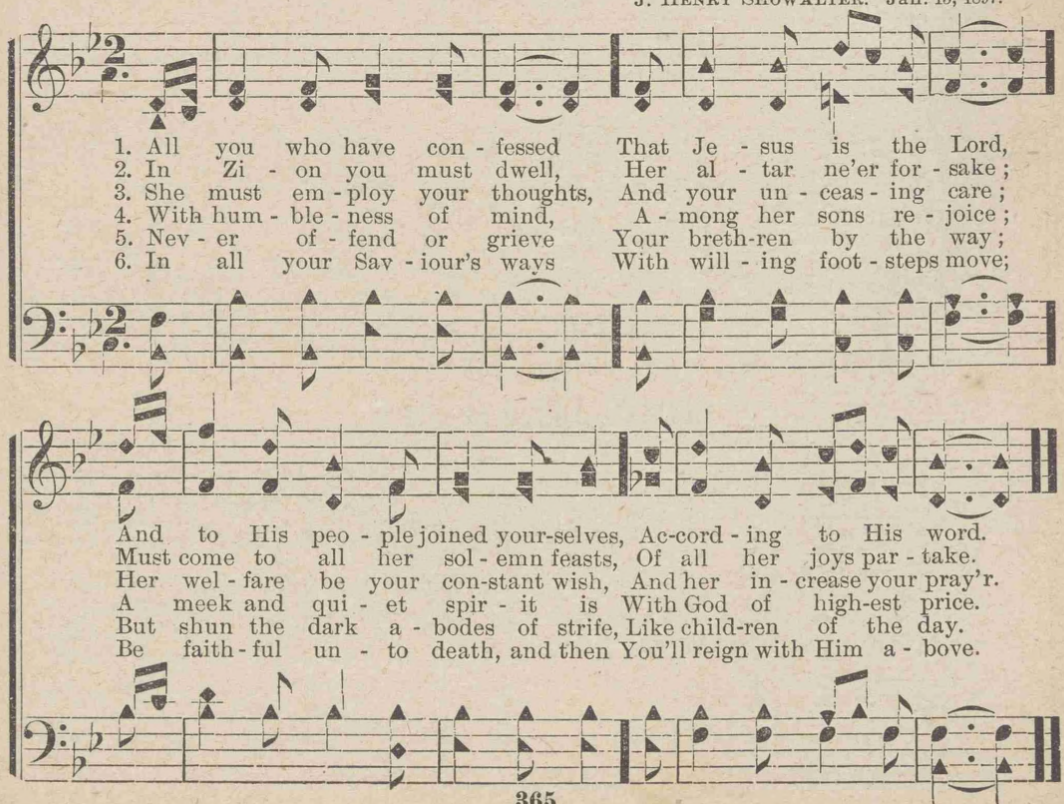


ONE SWEETLY SOLEMN THOUGHT. Concluded.



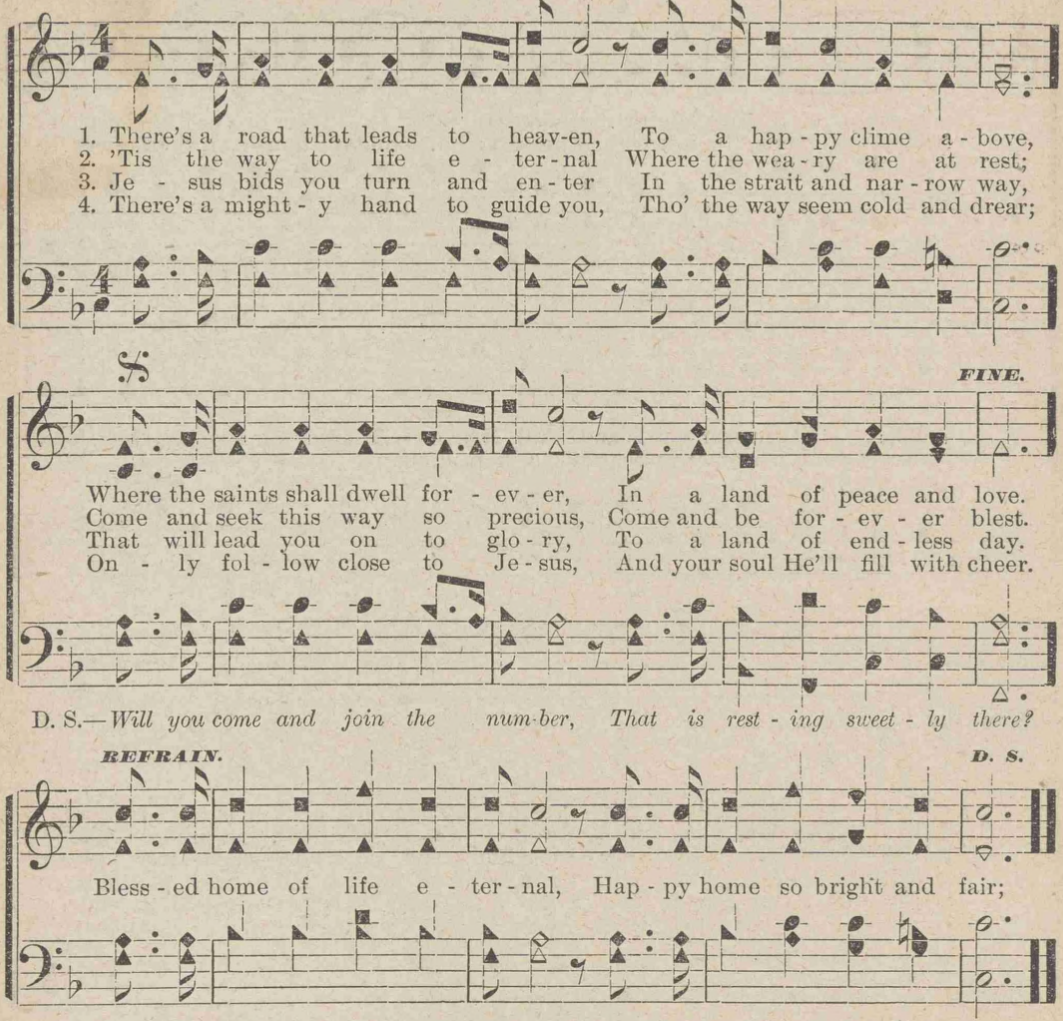
No. 372. BOAZ. S. M.

J. HENRY SHOWALTER. Jan. 15, 1897.



No. 373. BLESSED HOME OF LIFE ETERNAL.

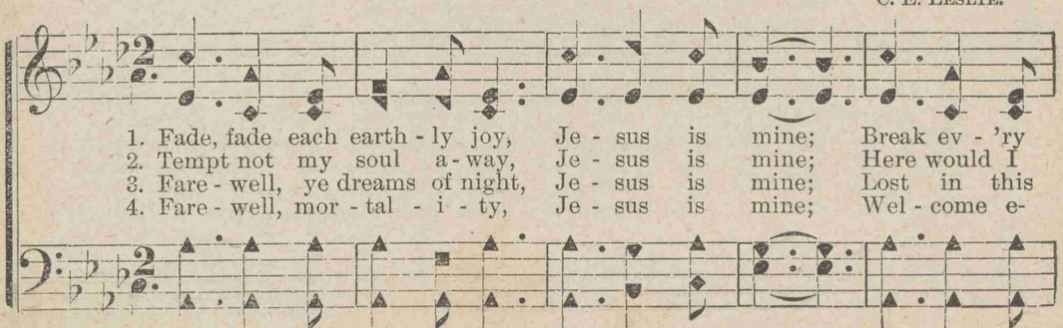
W. M. P. W. M. PETTIGREW.



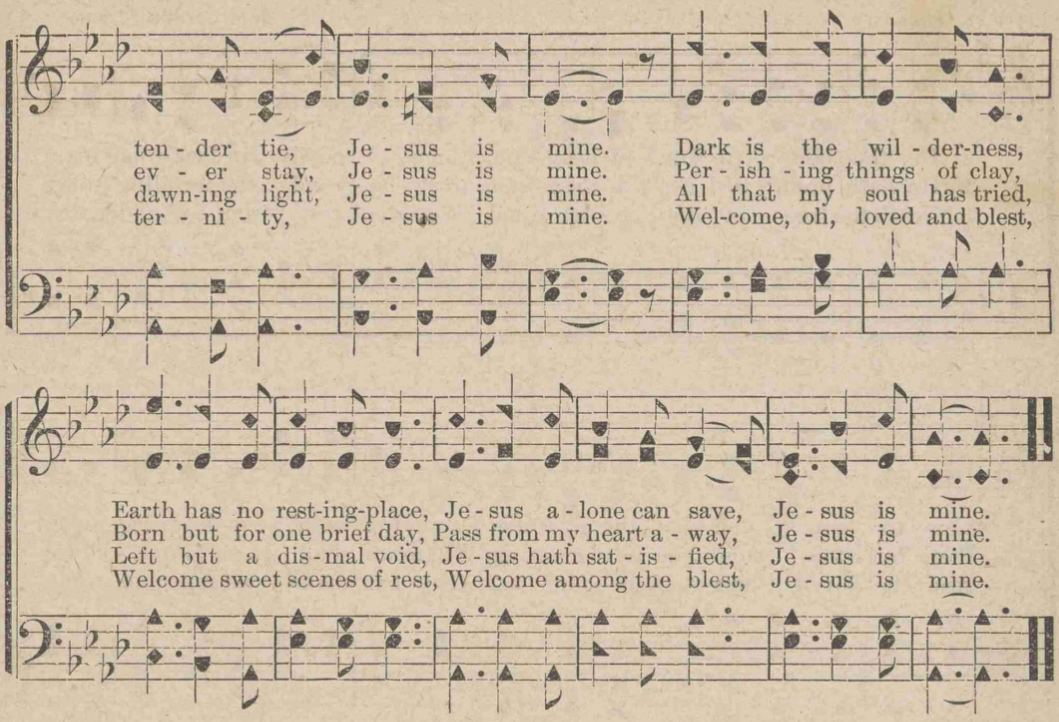
By per. S. J. Perry.

No. 374. JESUS IS MINE.

C. E. LESLIE.

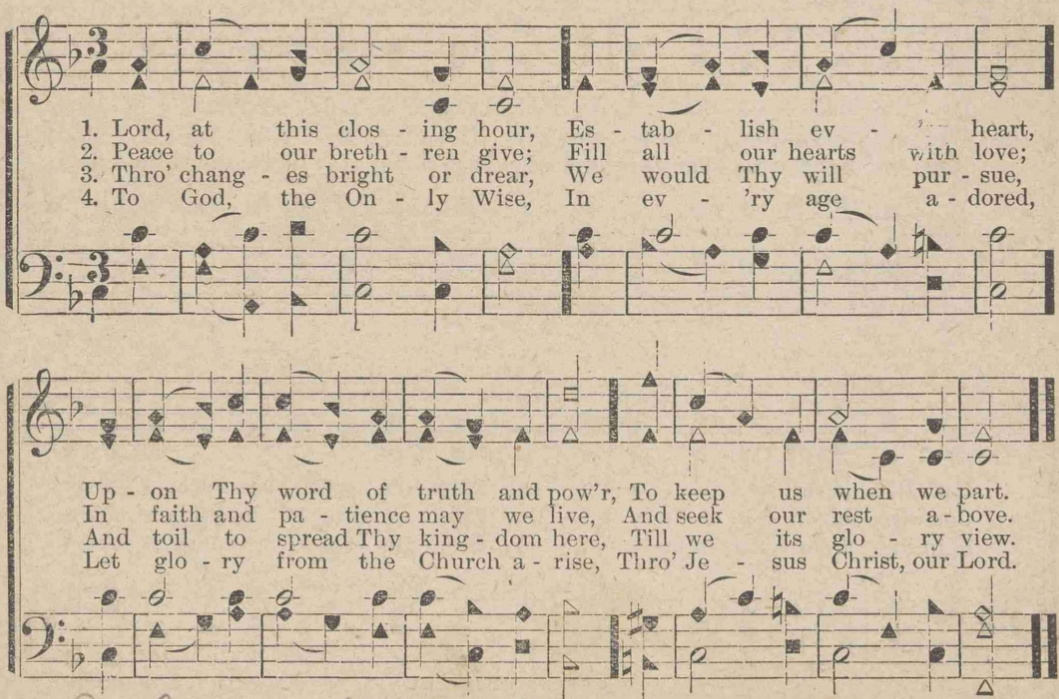


Copyright, 1894, by Mrs. C. E. Leslie. Used by permission.



No. 375. ELLIJAY. S. M.

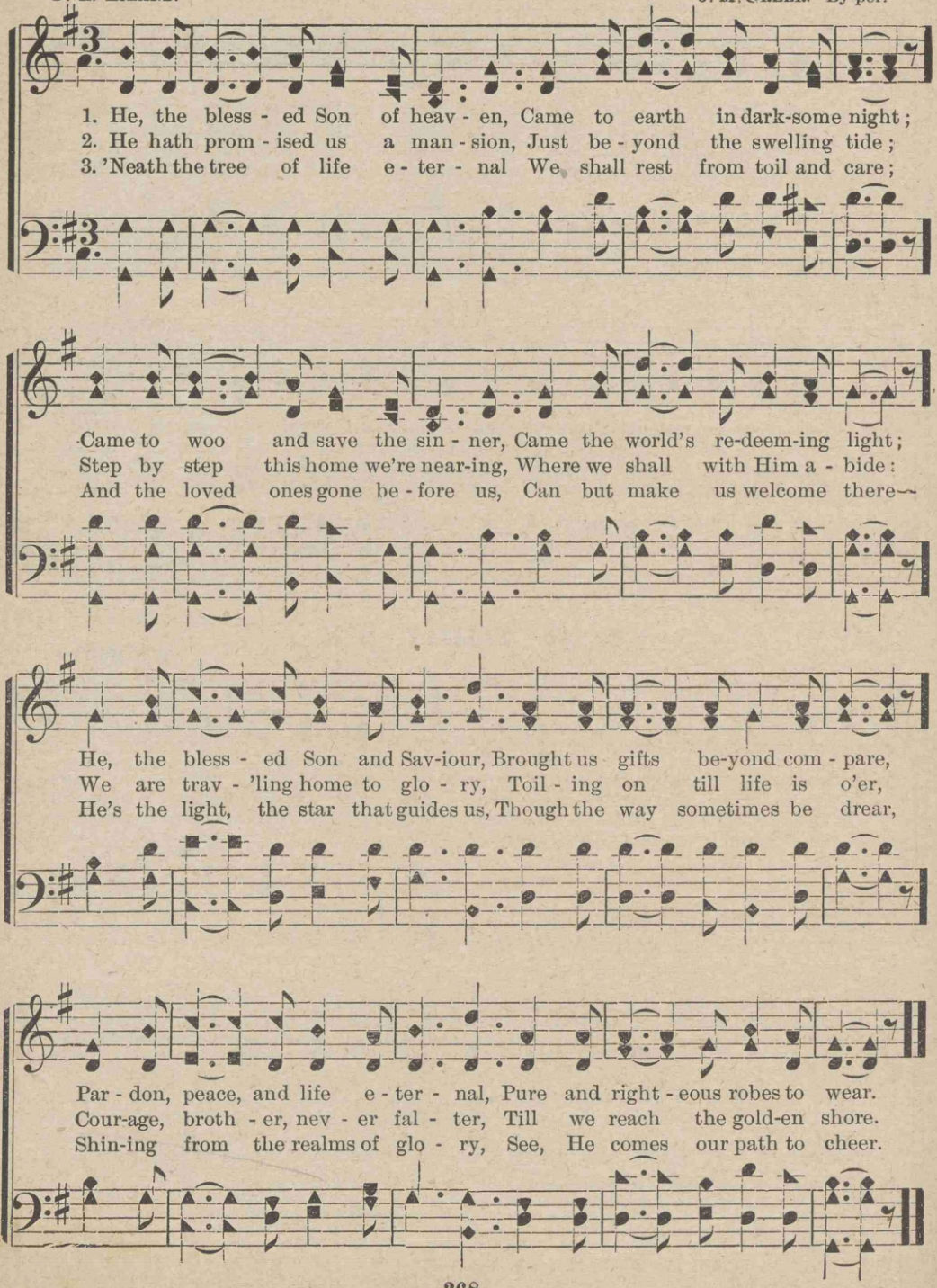
T. B. MOSLEY.



By permission of J. Henry Showalter.

No. 376. GUIDING STAR.

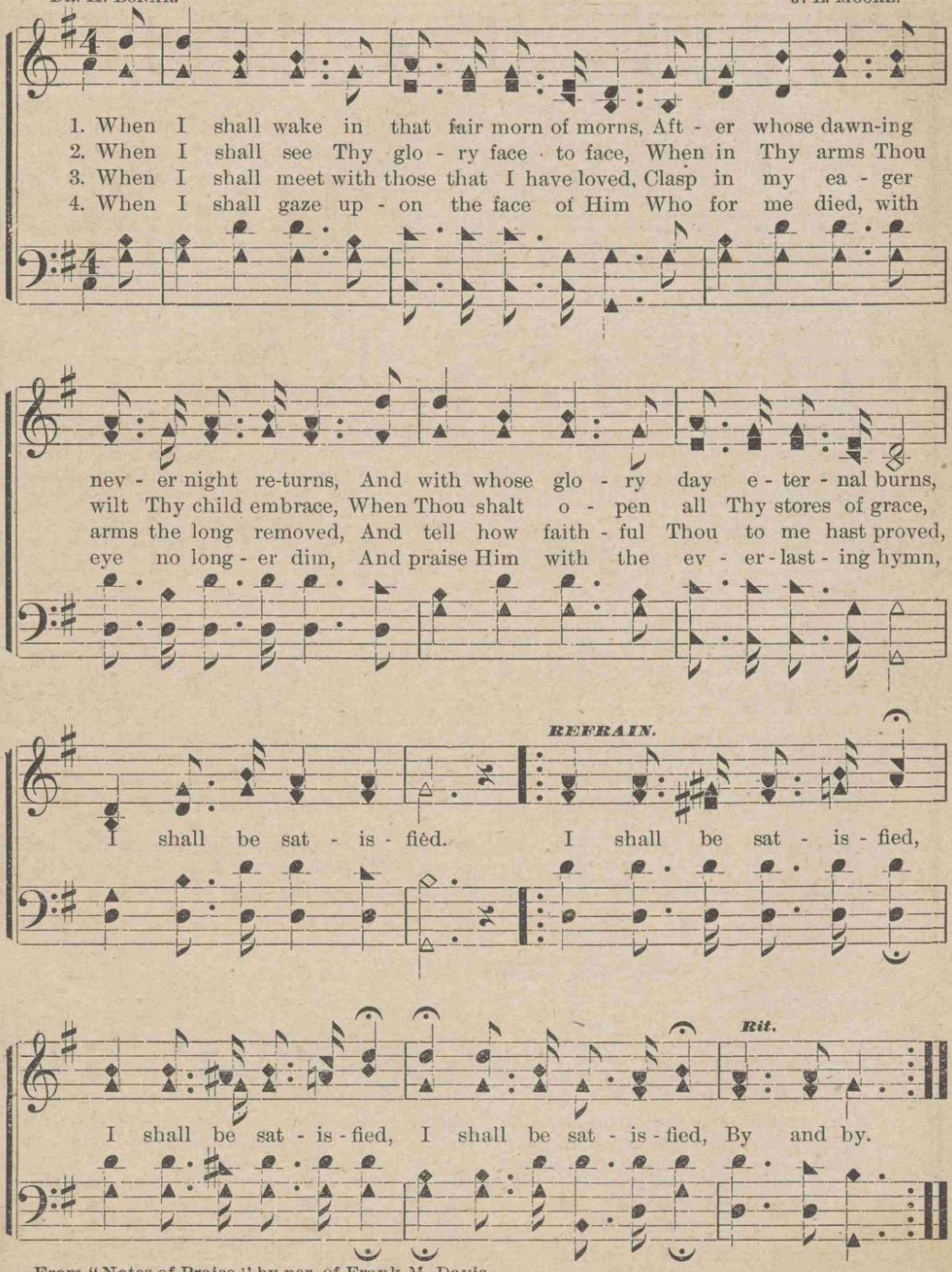
F. L. EILAND. J. M. GREER. By per.



No. 377. I SHALL BE SATISFIED.

"I shall be satisfied, when I awake, with Thy likeness."—Ps. 17: 15.

DR. H. BONAR. J. L. MOORE.

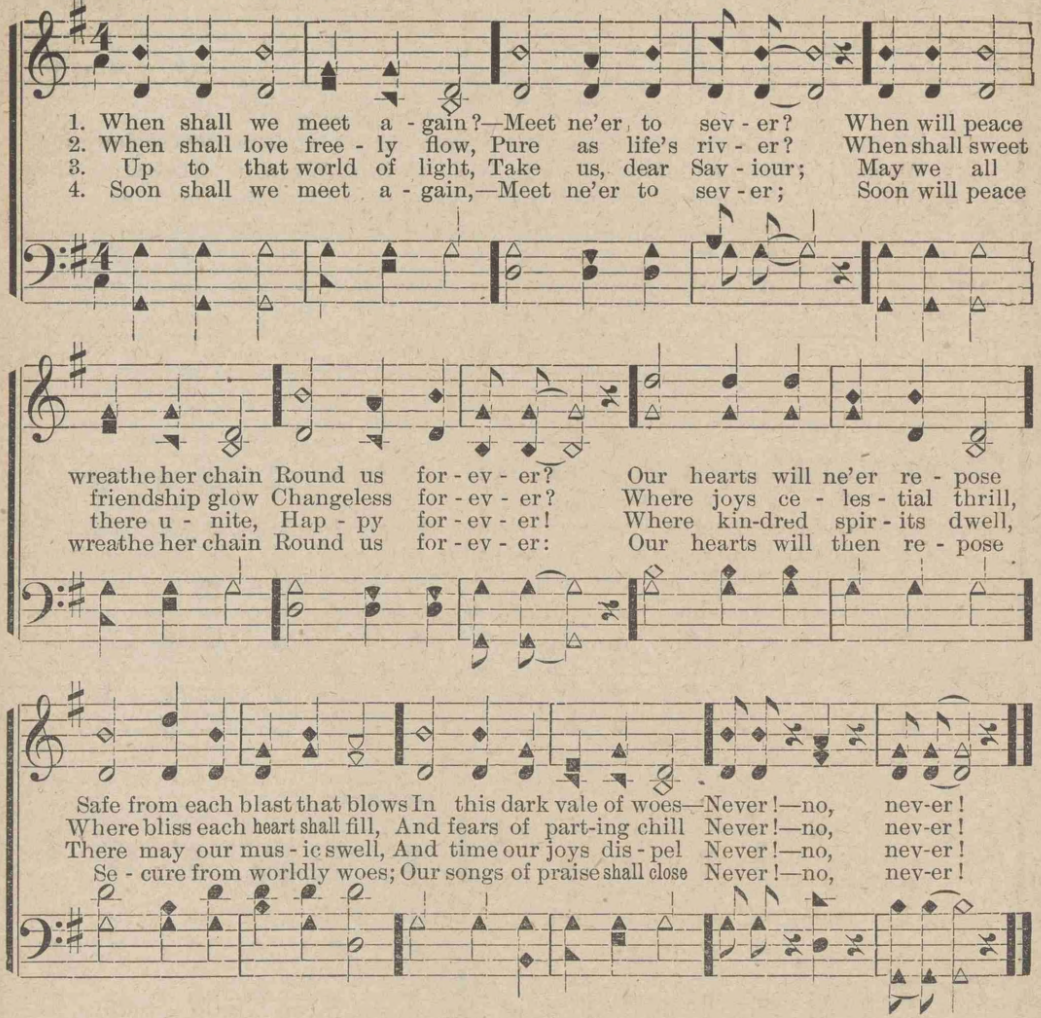


From "Notes of Praise," by per. of Frank M. Davis.

No. 378. WHEN SHALL WE MEET AGAIN? 6s & 5s.

1st verse by A. A. WATTS. 1821.
2d, 3rd and 4th verses by A. F. SMITH.

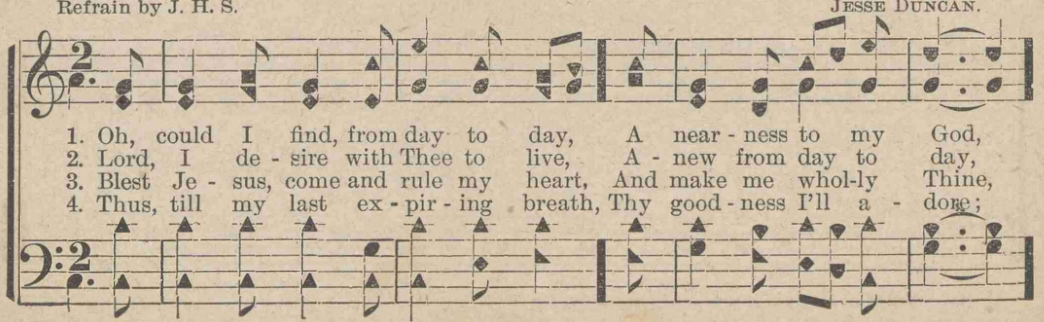
T. W. DENNINGTON. By per.



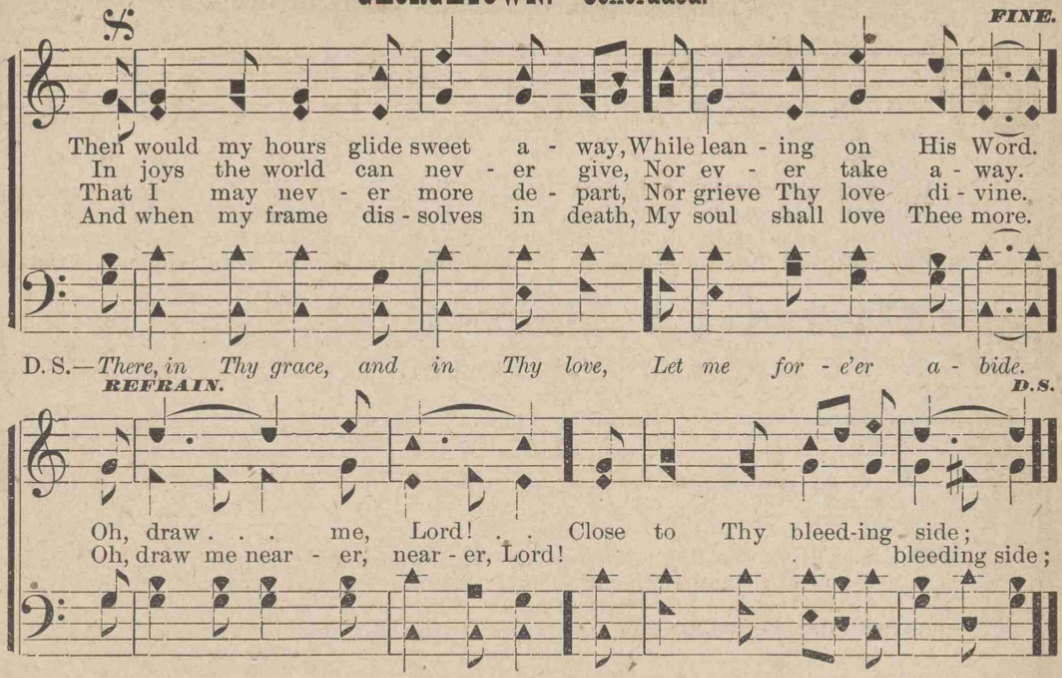
No. 379. GEORGETOWN. C. M.

Refrain by J. H. S.

JESSE DUNCAN.

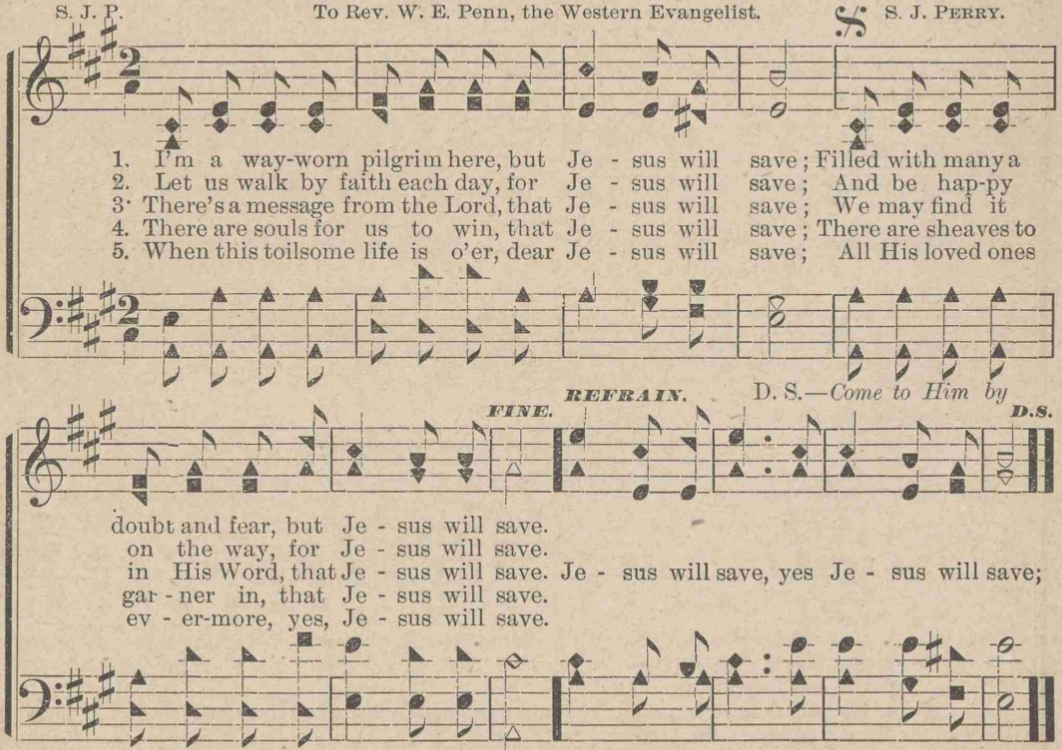


GEORGETOWN. Concluded.



No. 380. JESUS WILL SAVE.

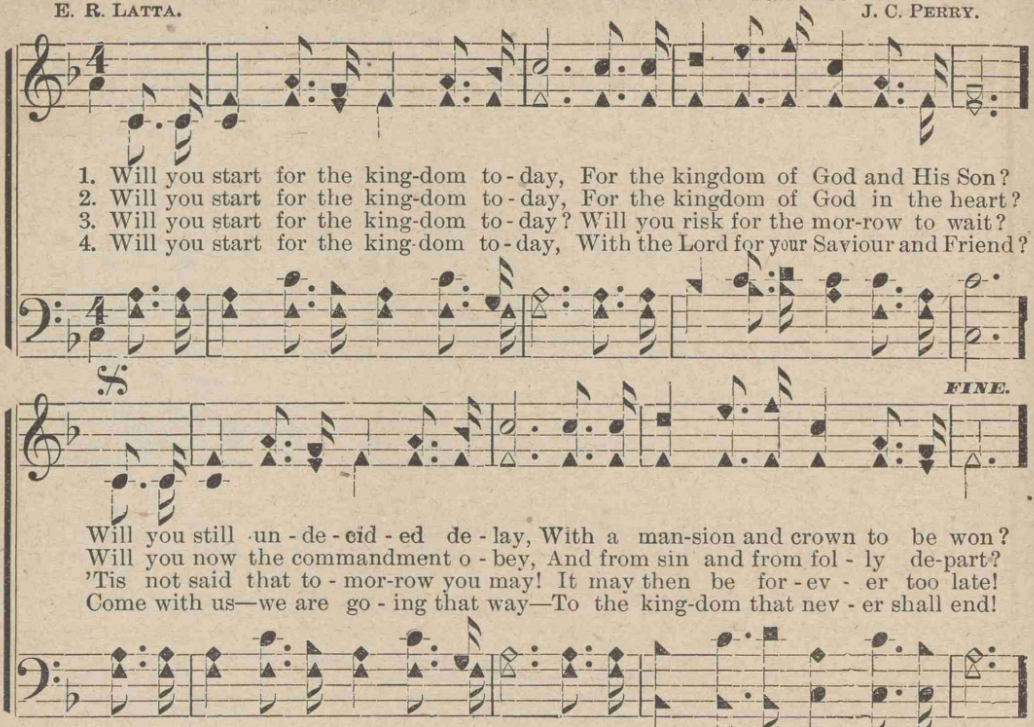
S. J. P. To Rev. W. E. Penn, the Western Evangelist. S. J. PERRY.



Copyright, 1894, by S. J. Perry.

No. 381. WILL YOU START FOR THE KINGDOM?

E. R. LATTA. J. C. PERRY.



REFRAIN. D. S.

Will you start? will you start? Will you walk in the heaven-ly way?
Will you start? will you start?

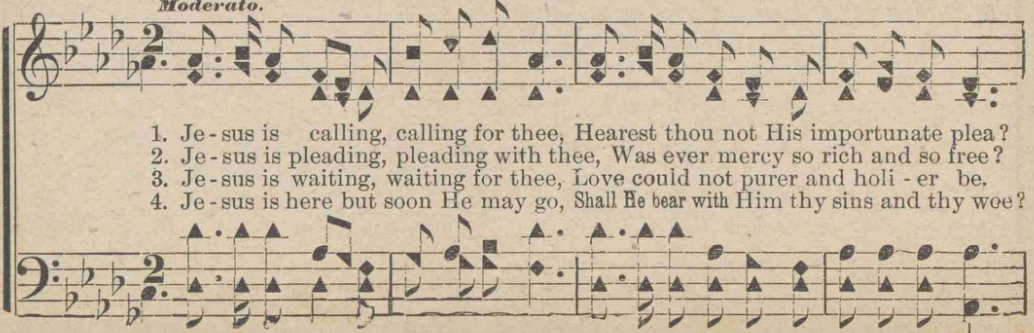
From "Awakening Melodies," by permission.

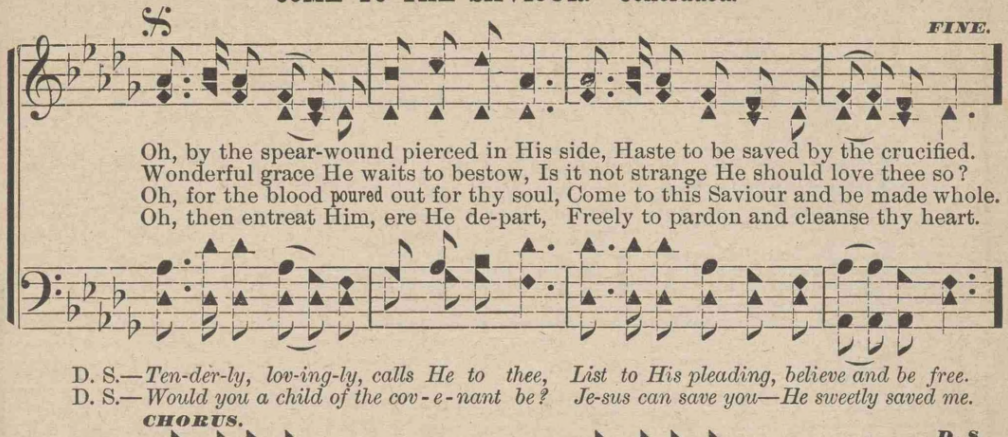
No. 382. COME TO THE SAVIOUR.

"And him that cometh to me I will in no wise cast out."—JOHN 6: 37.

REV. ELISHA A. HOFFMAN. A. F. MYERS. By per.

Moderato.

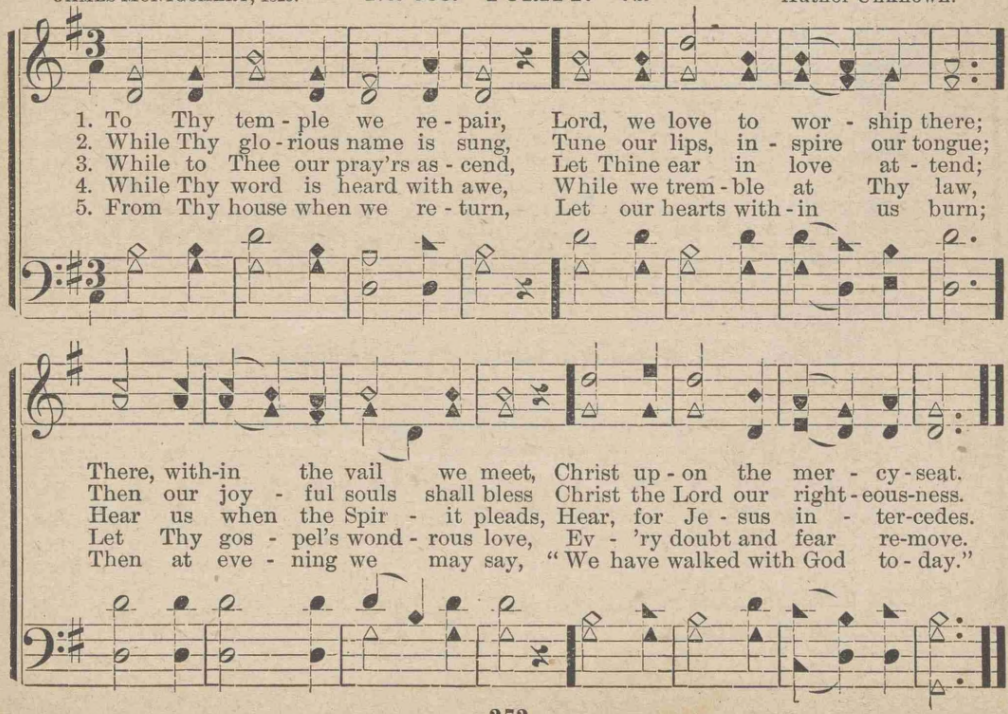




JAMES MONTGOMERY, 1825.

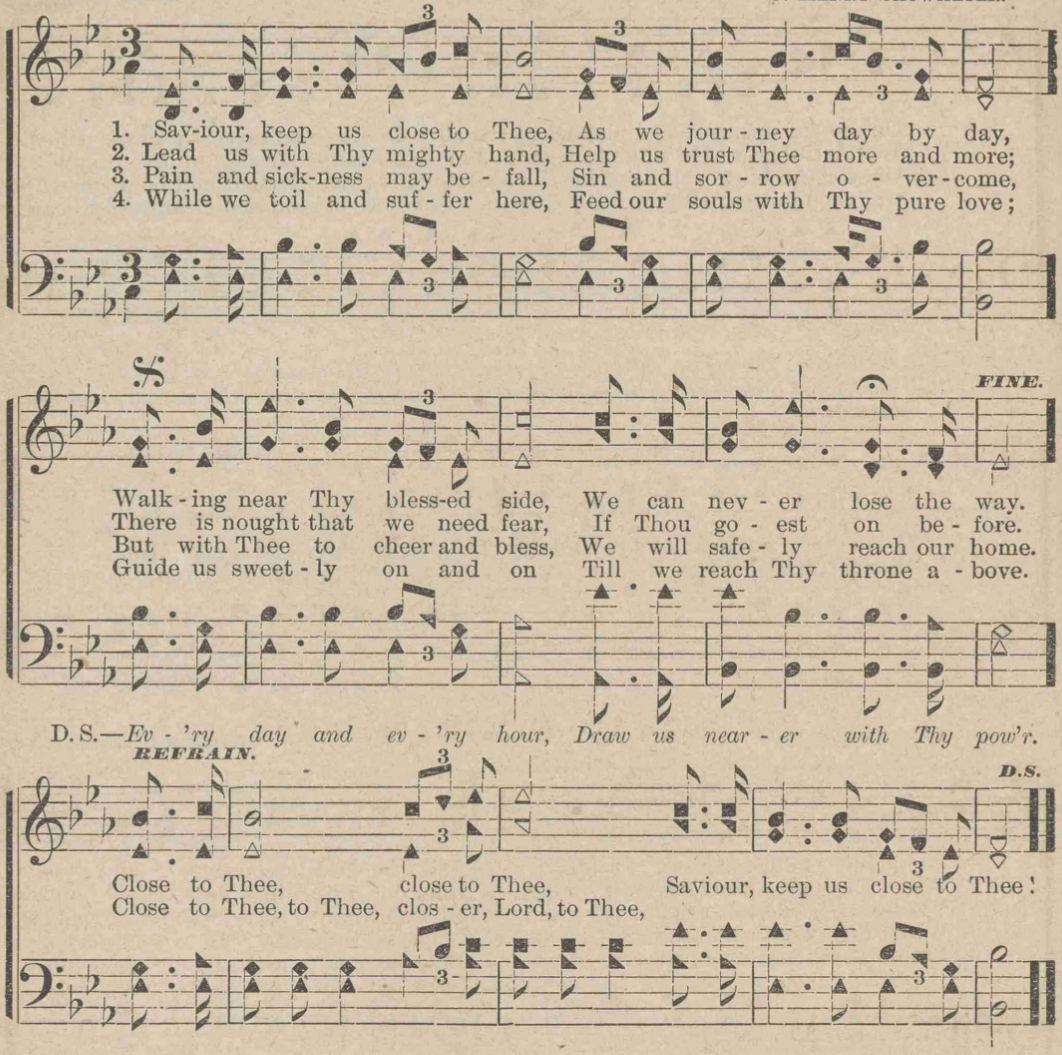
No. 383. PURITY. 7s.

Author Unknown.



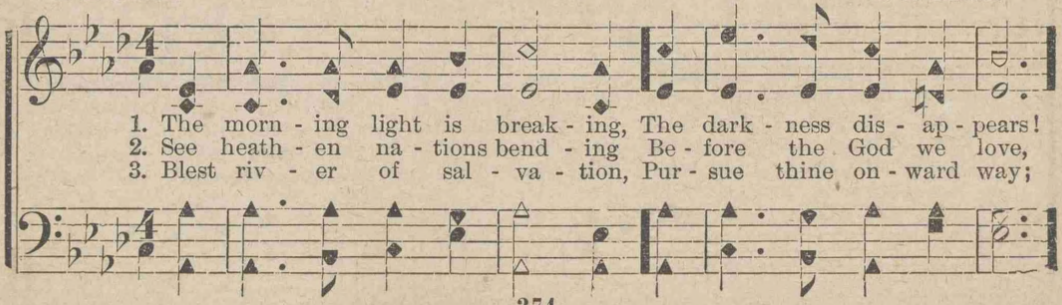
No. 384. KEEP US CLOSE TO THEE.

G. W. LYON. J. HENRY SHOWALTER.

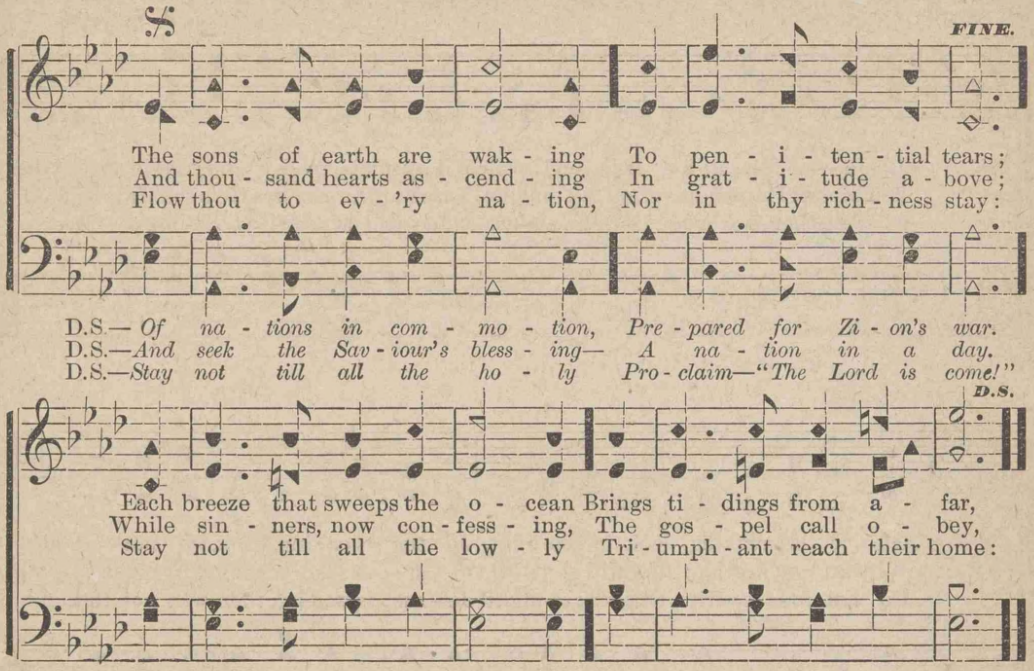


No. 385. THE MORNING LIGHT IS BREAKING. 7s & 6s.

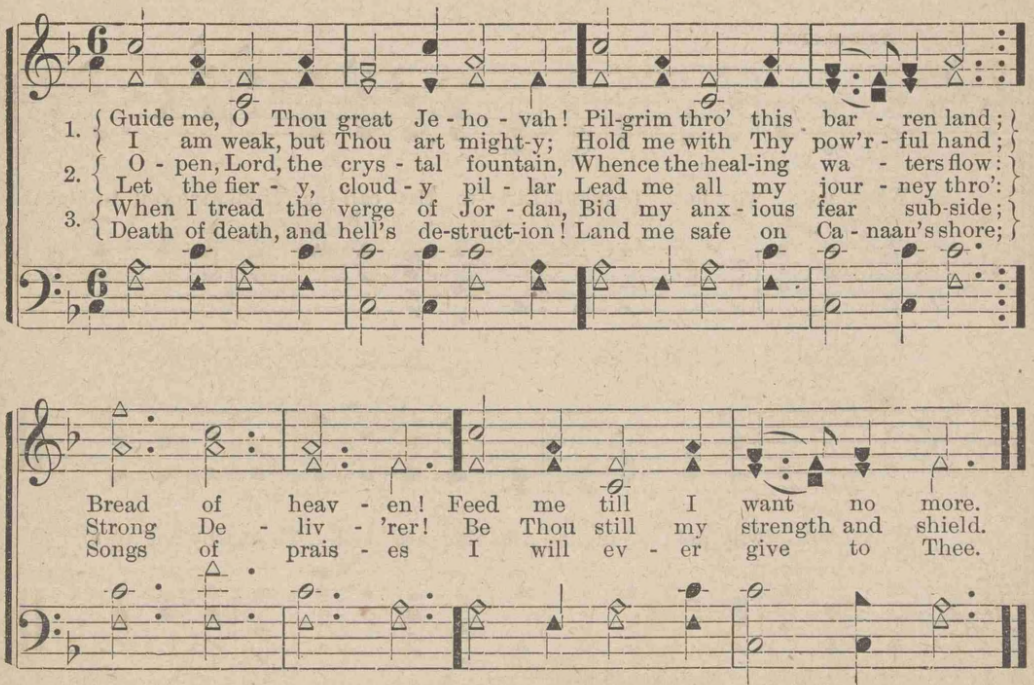
S. F. SMITH. B. B. BEALL.



THE MORNING LIGHT IS BREAKING. Concluded.

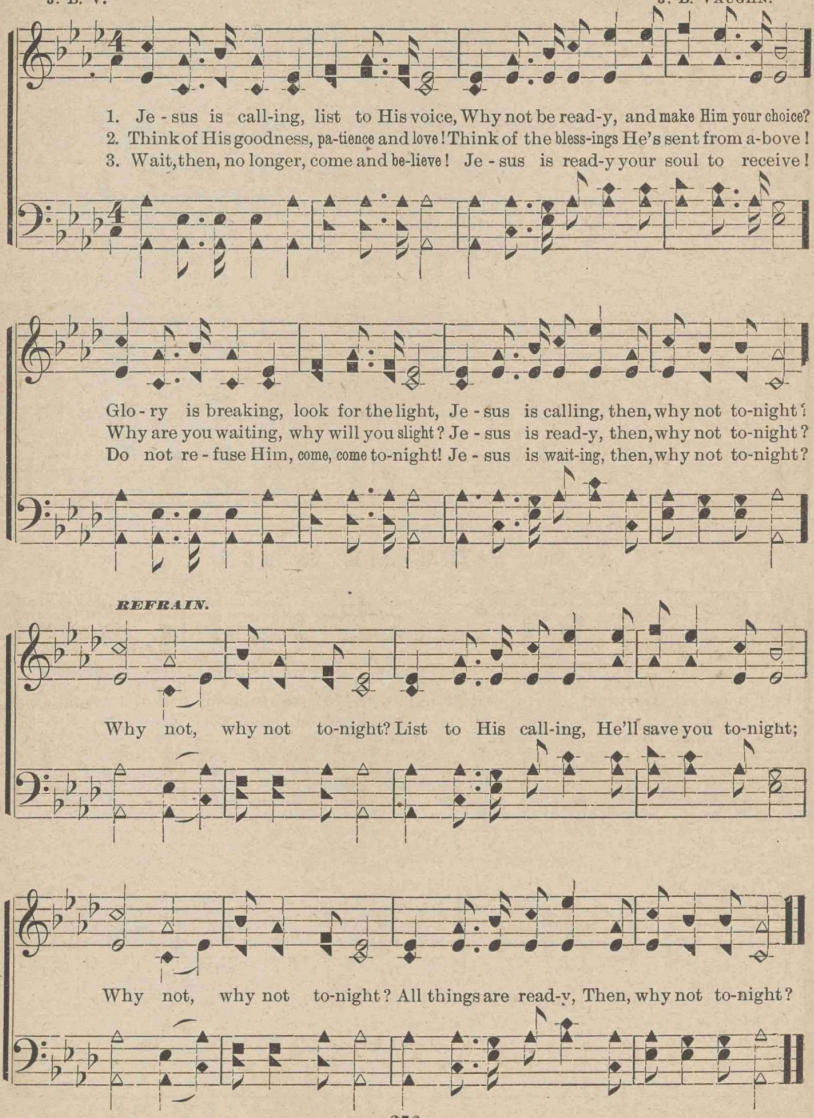


No. 386. WAYNESVILLE. 8s, 7s & 4s.



No. 387. WHY NOT TO-NIGHT?

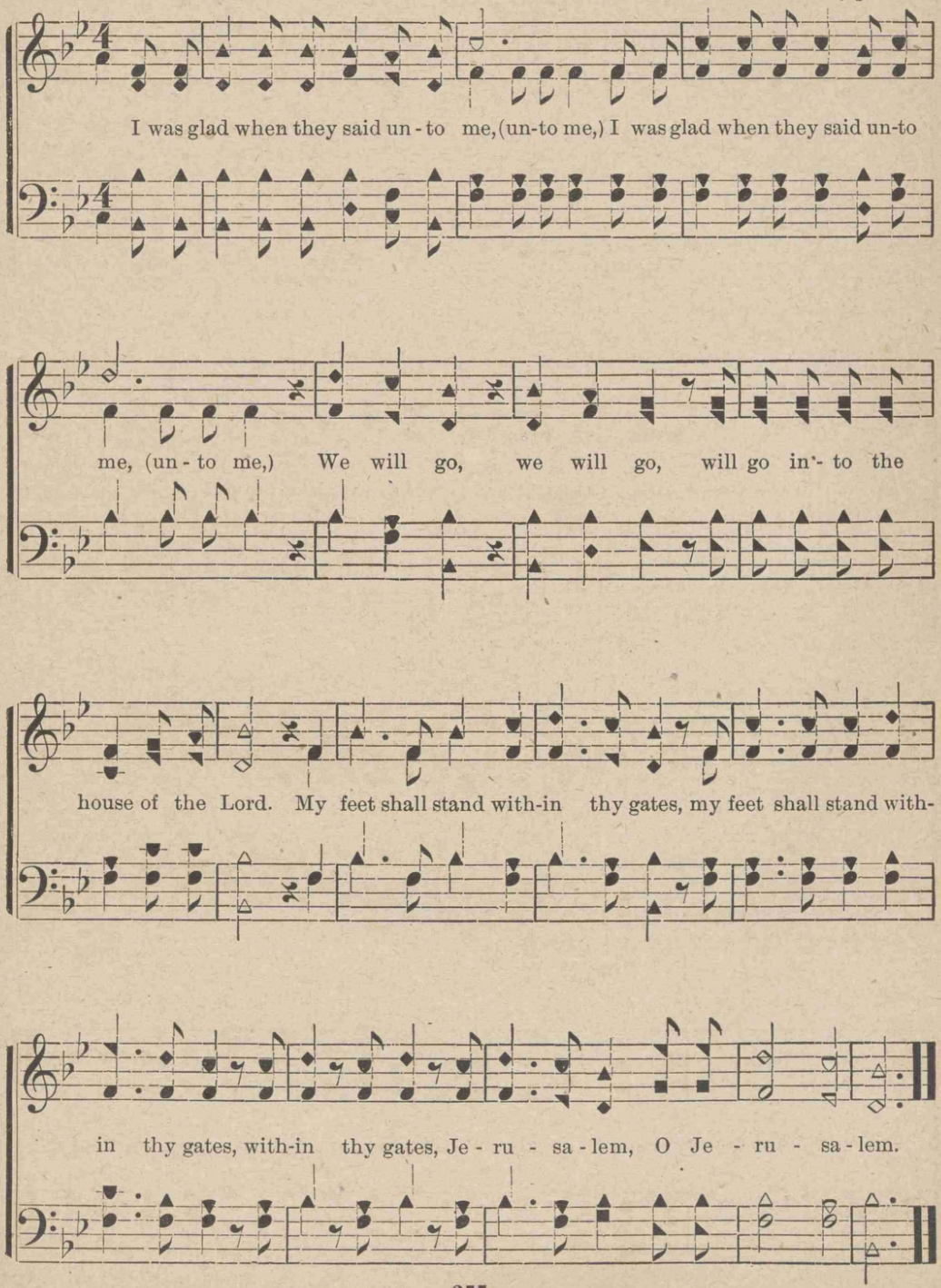
J. B. V. J. B. VAUGHN.



No. 388. I WAS GLAD.

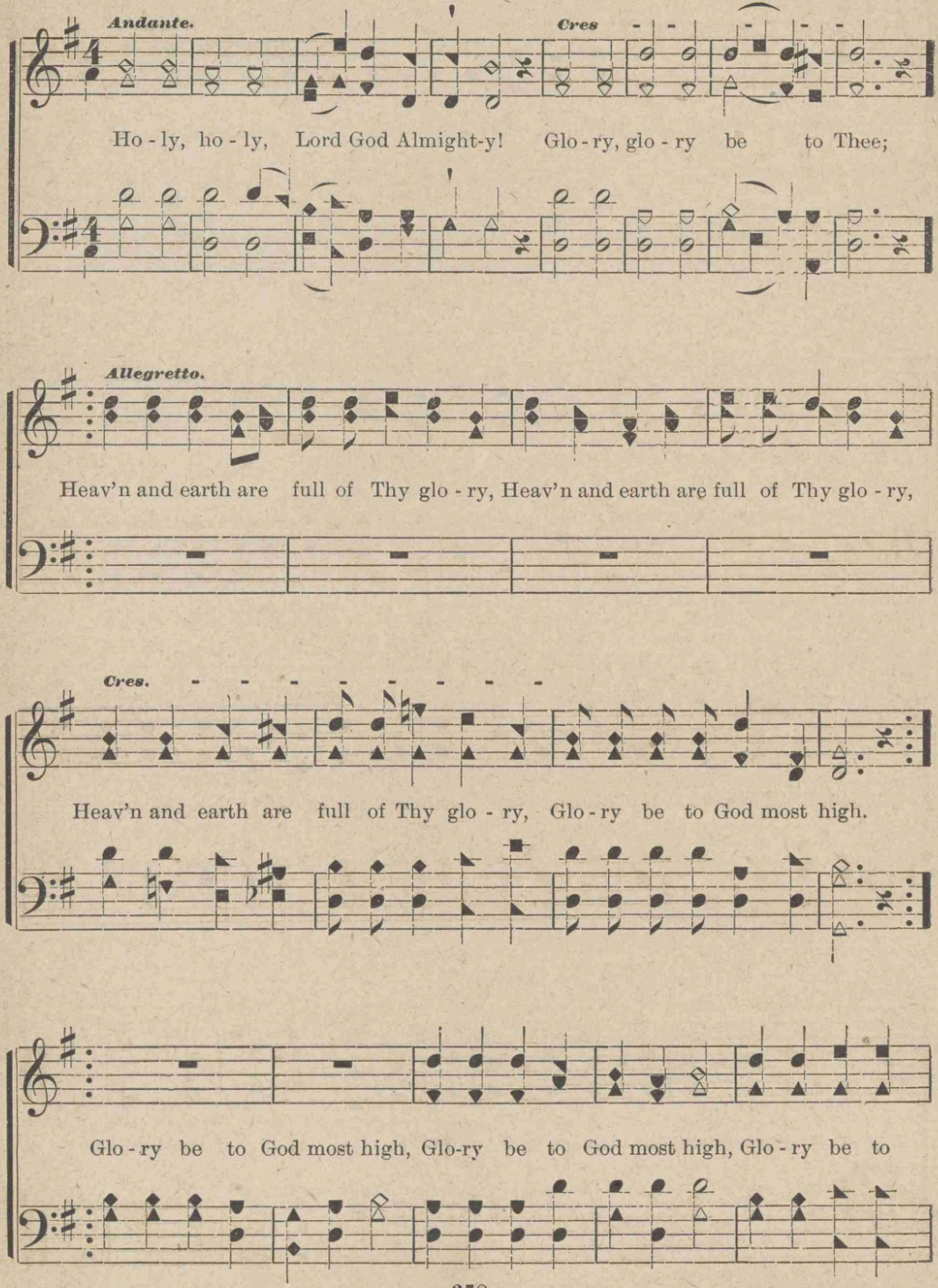
(CHILDREN'S ANTHEM.)

G. W. LYON. By per.

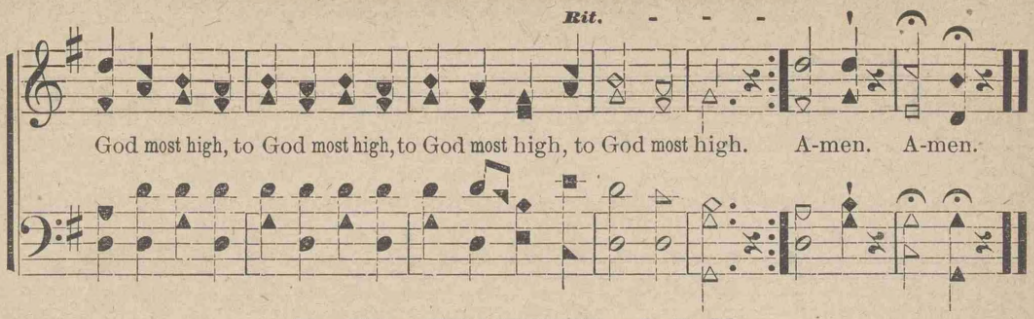


No. 389. HOLY, LORD GOD ALMIGHTY.

E. B. FOWLER.

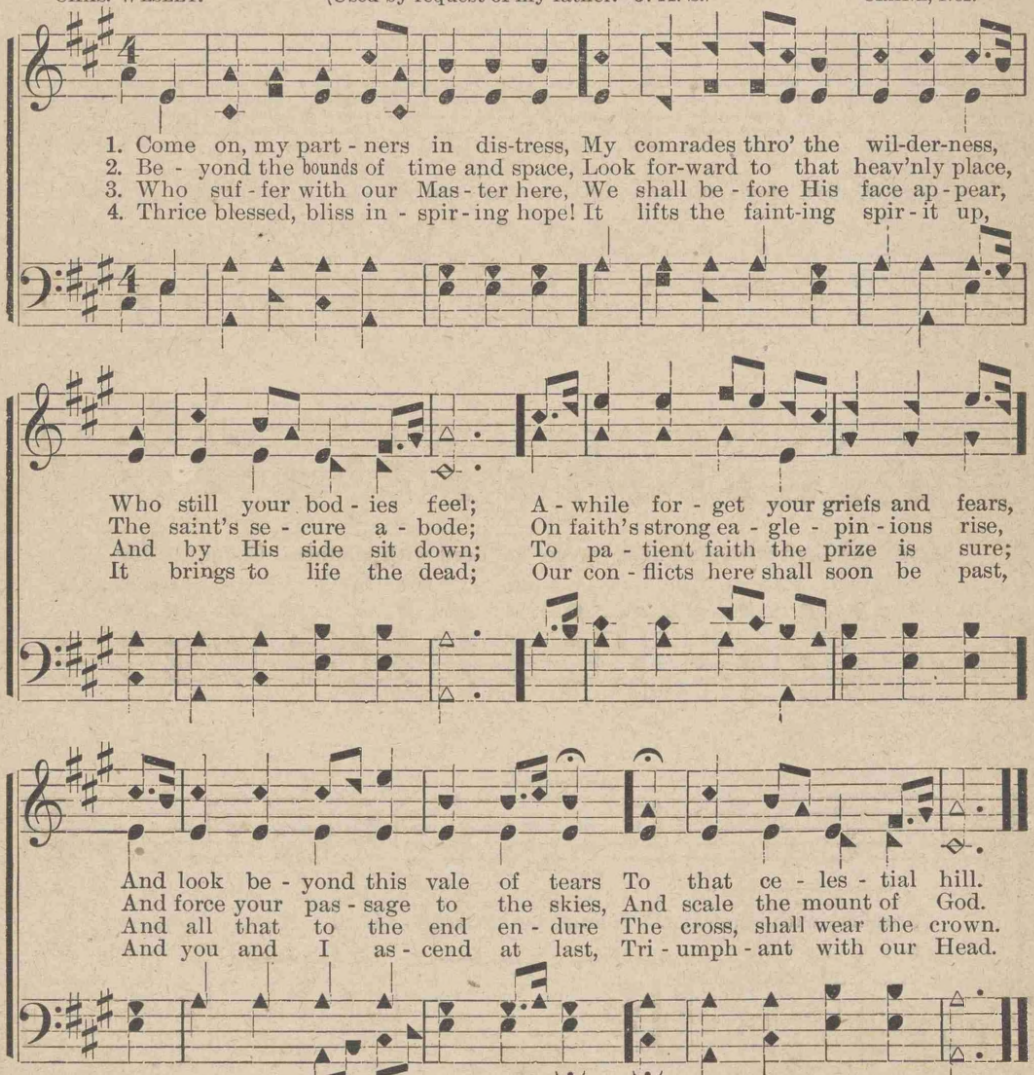


By per. J. Henry Showalter.



No. 390. WILLOUGHBY. C. P. M.

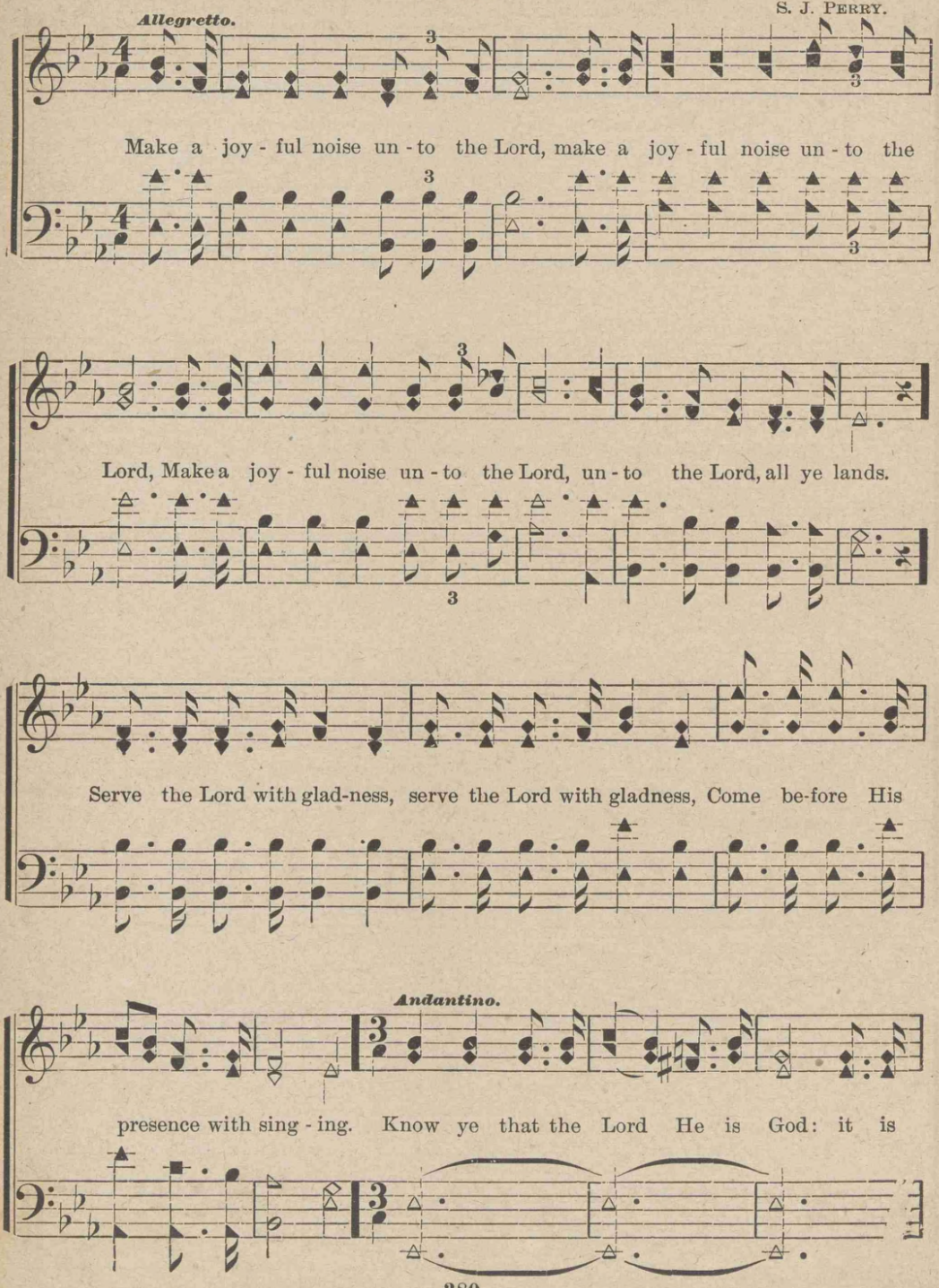
CHAS. WESLEY. (Used by request of my father.—J. H. S.) CRANE, 1782.

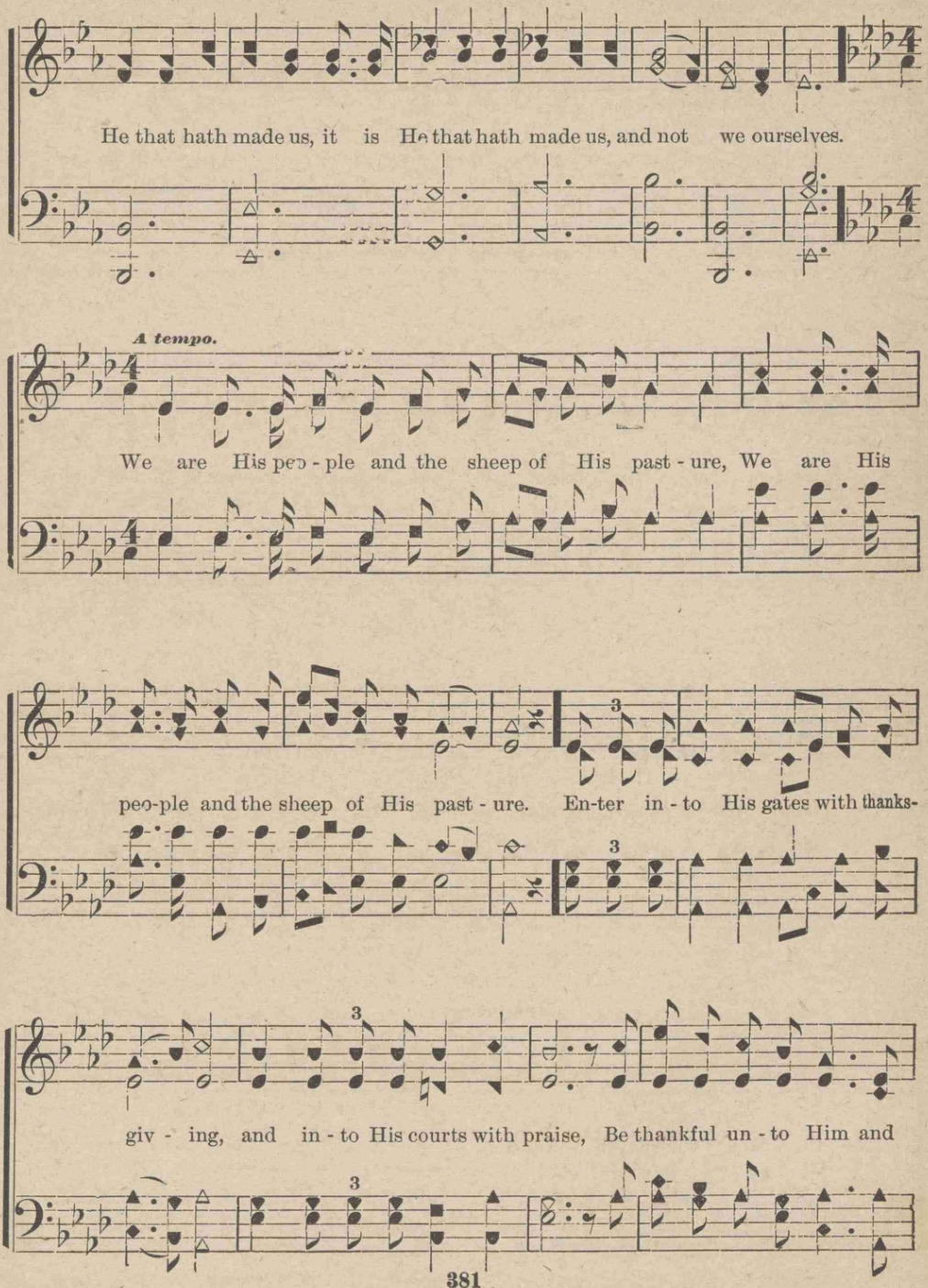


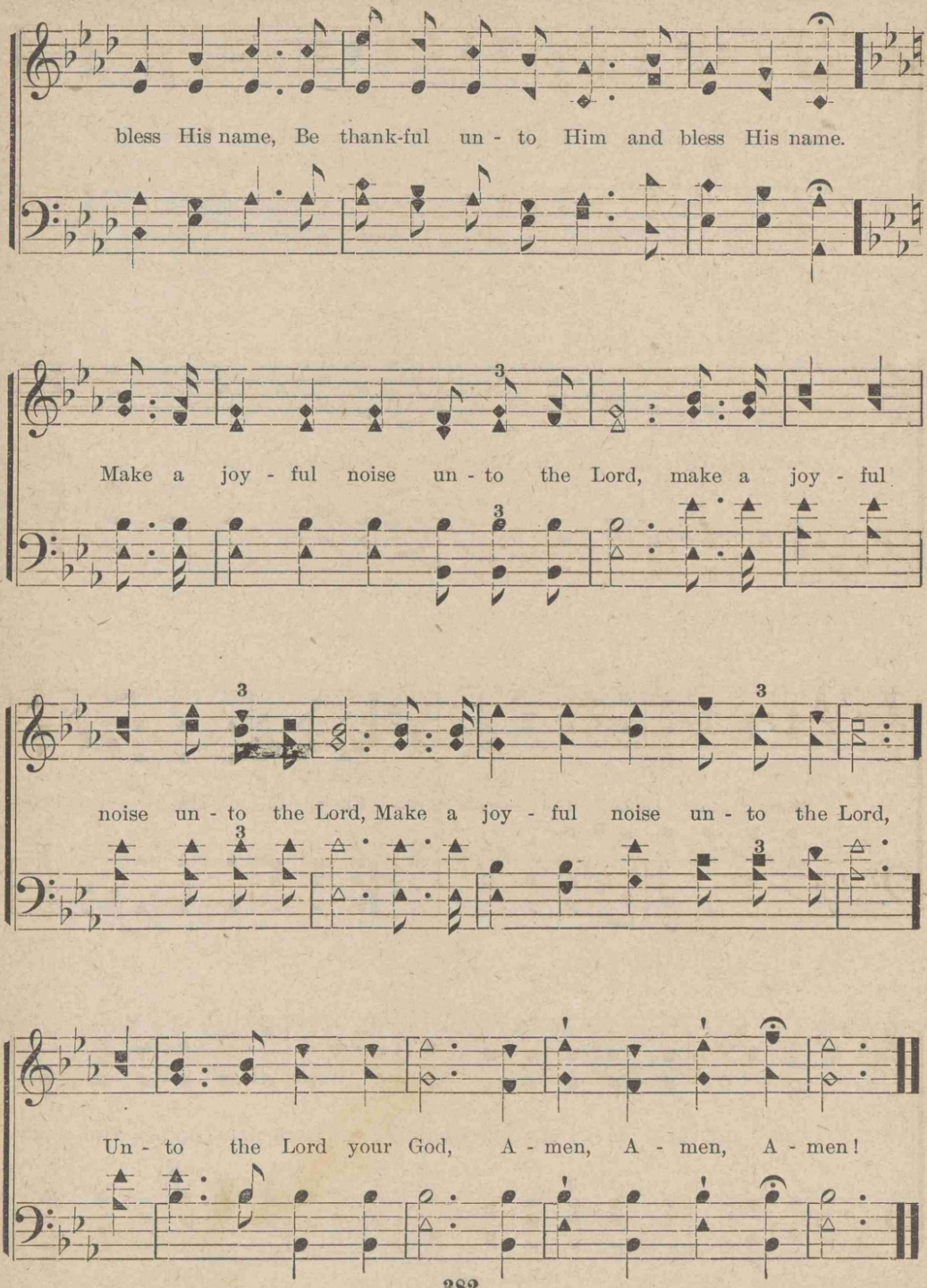
No. 391. MAKE A JOYFUL NOISE UNTO THE LORD.

PSALM C.

S. J. PERRY.

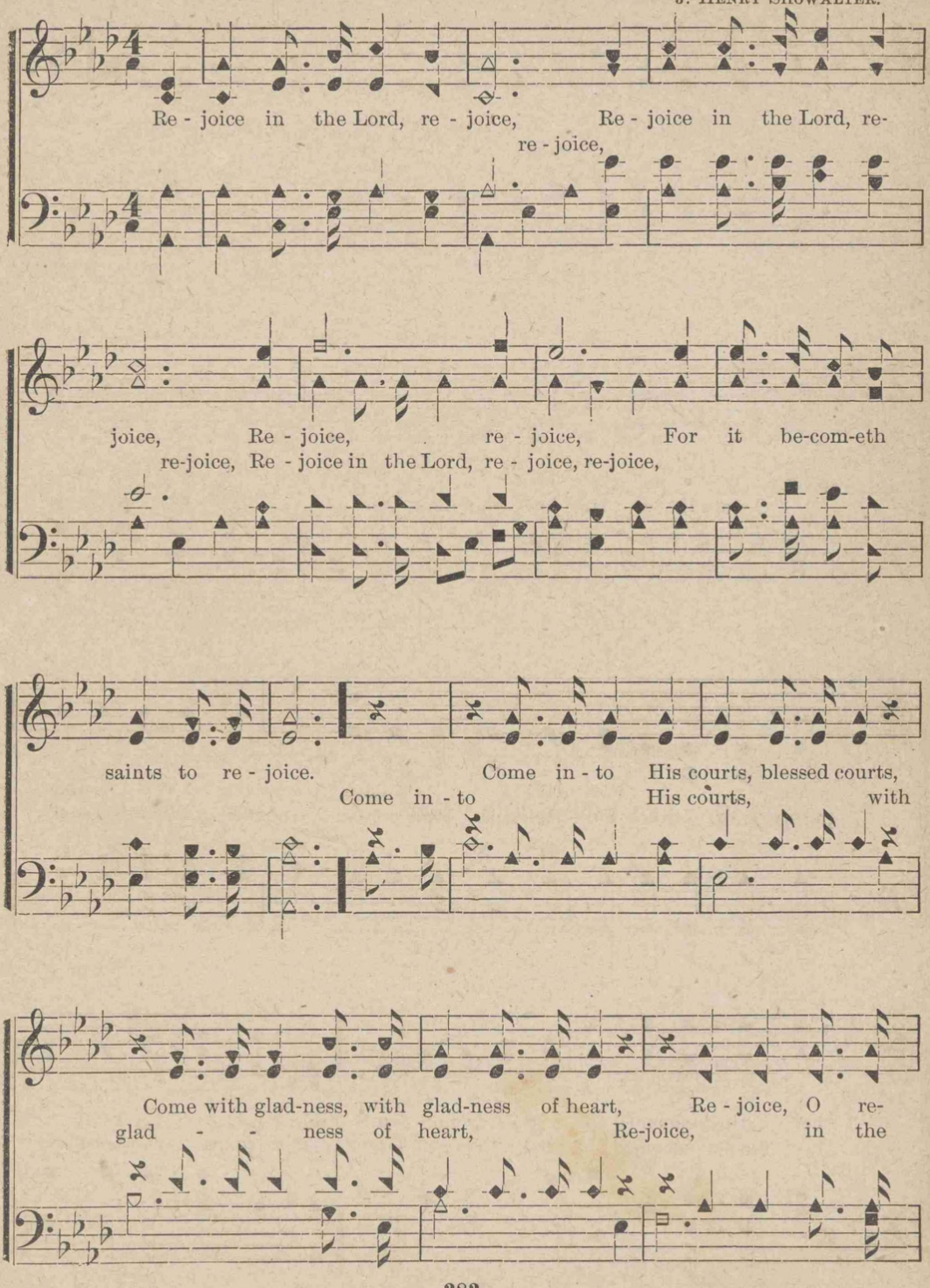


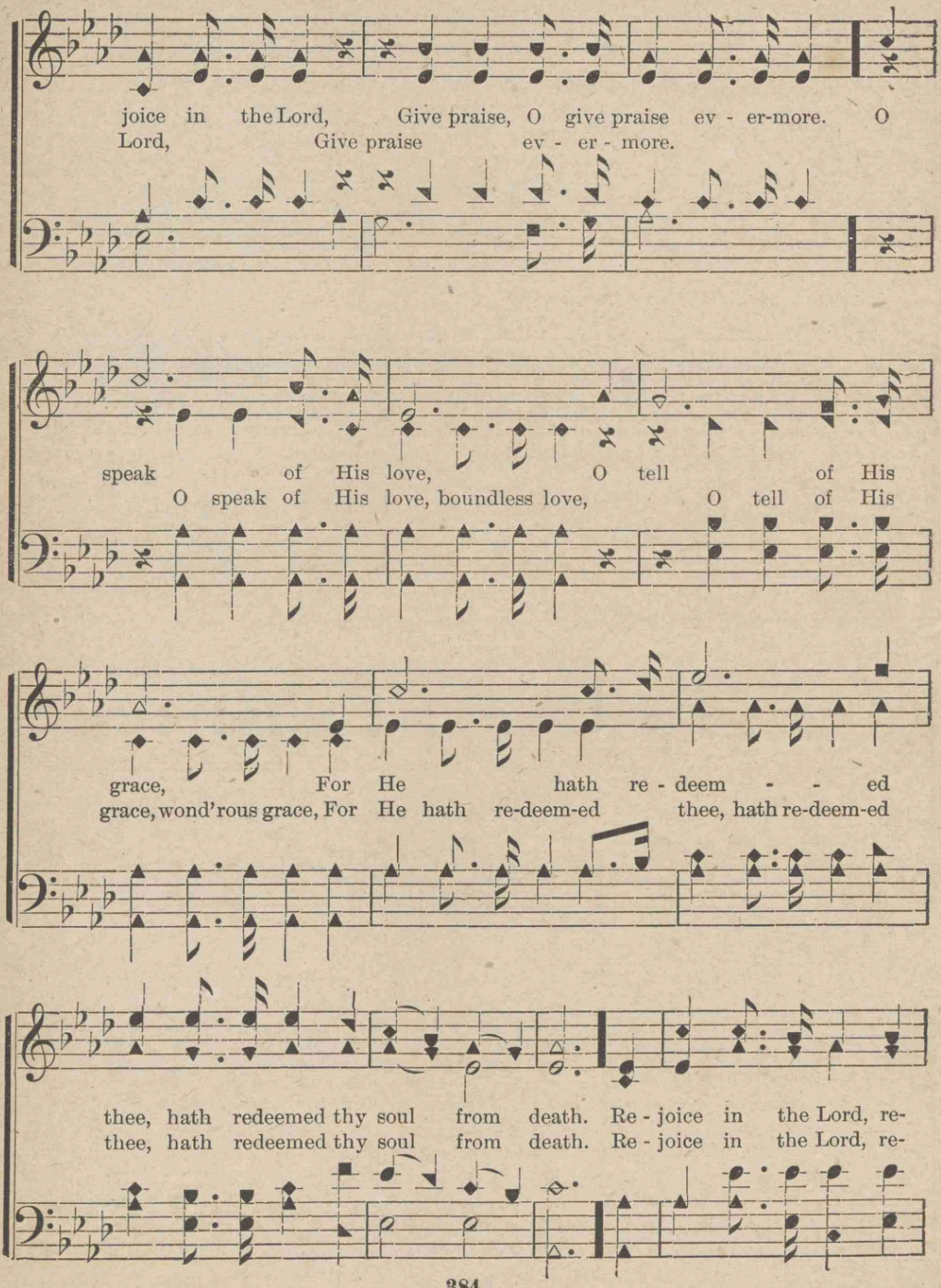

He that hath made us, it is He that hath made us, and not we ourselves.
A tempo.
We are His peo - ple and the sheep of His past - ure, We are His
peo-ple and the sheep of His past - ure. En-ter in - to His gates with thanks-
giv - ing, and in - to His courts with praise, Be thankful un - to Him and

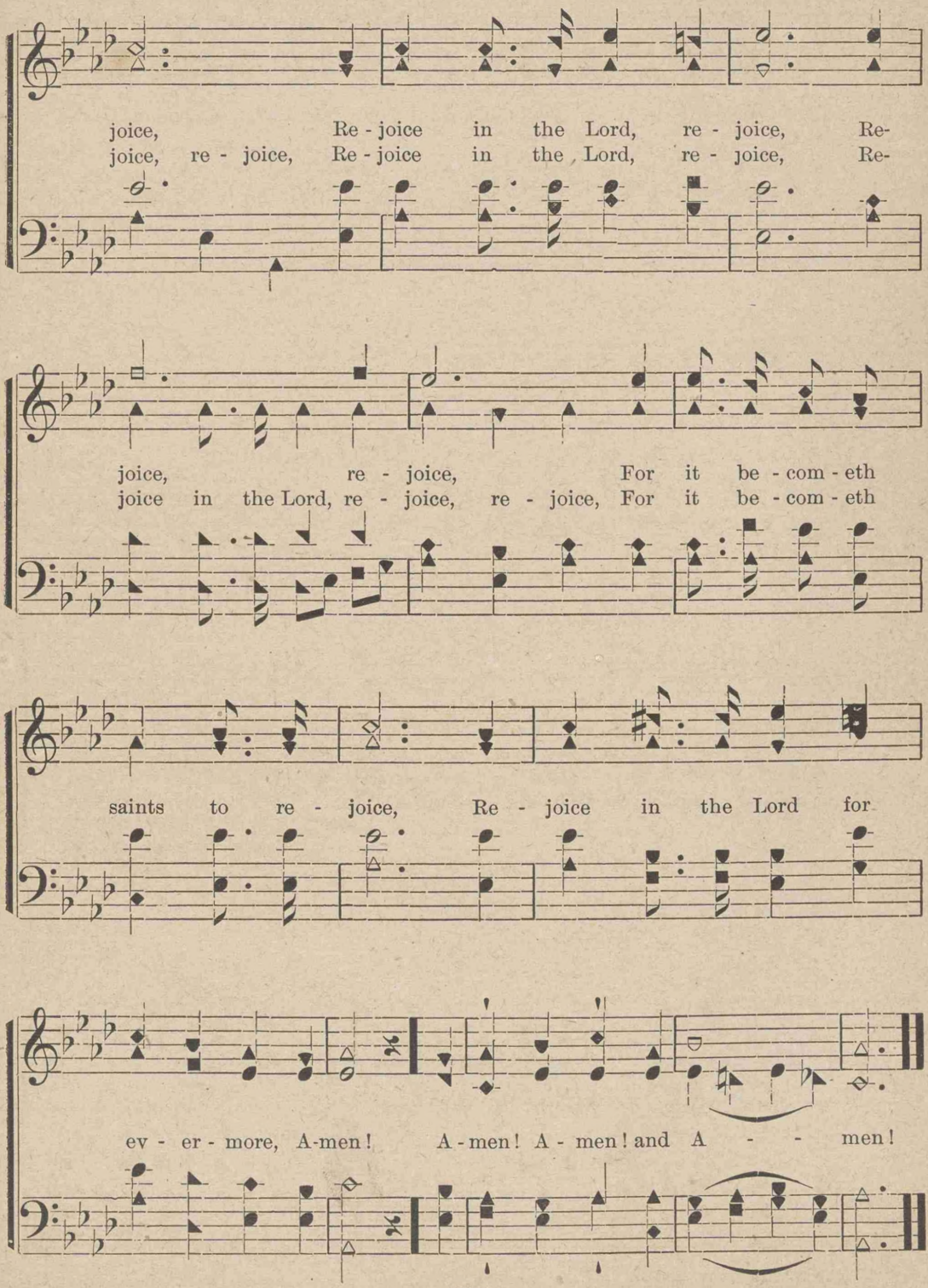

bless His name, Be thank-ful un - to Him and bless His name.
Make a joy - ful noise un - to the Lord, make a joy - ful
noise un - to the Lord, Make a joy - ful noise un - to the Lord,
Un - to the Lord your God, A - men, A - men, A - men!

No. 392. REJOICE IN THE LORD.

J. HENRY SHOWALTER.

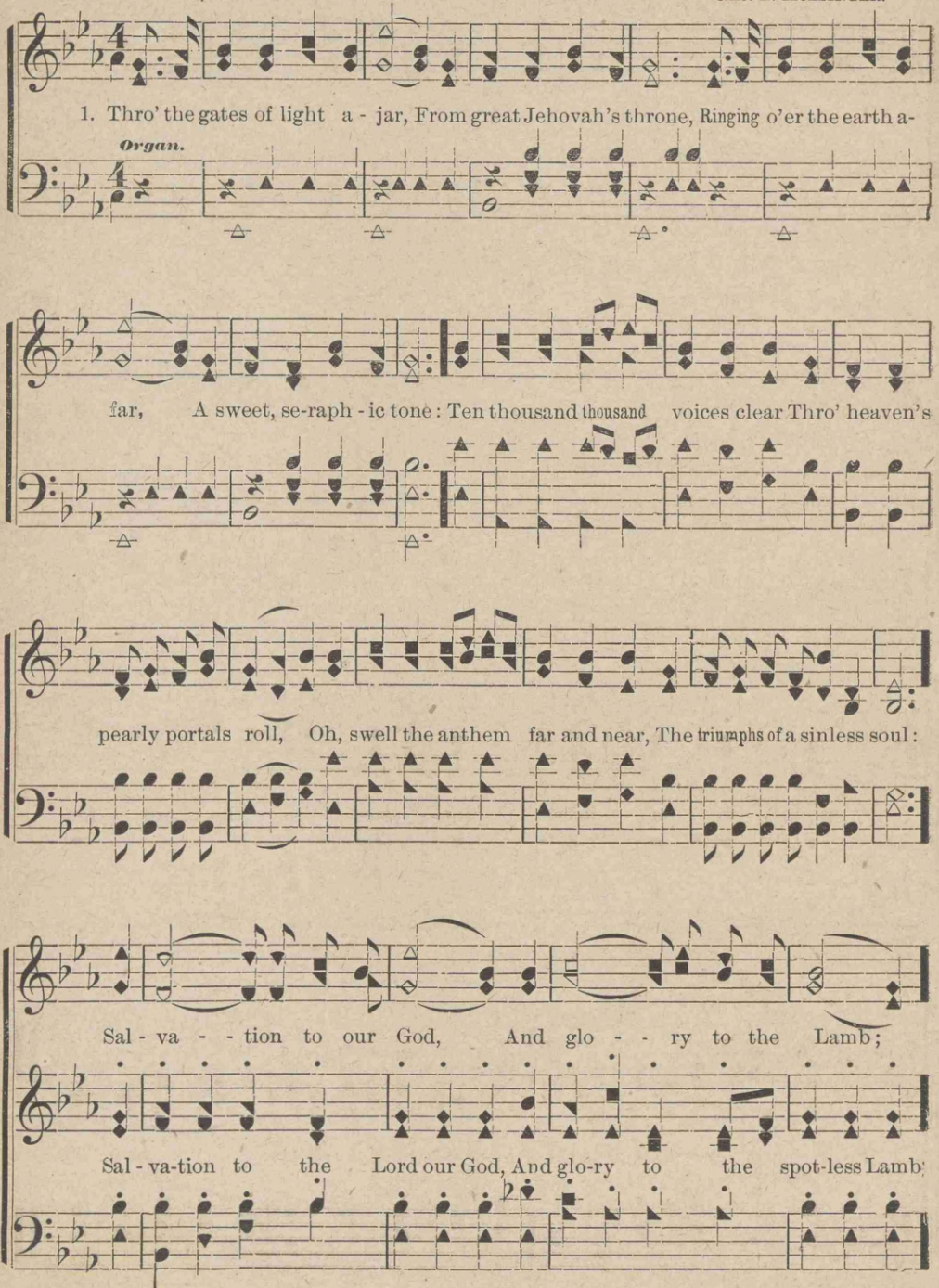


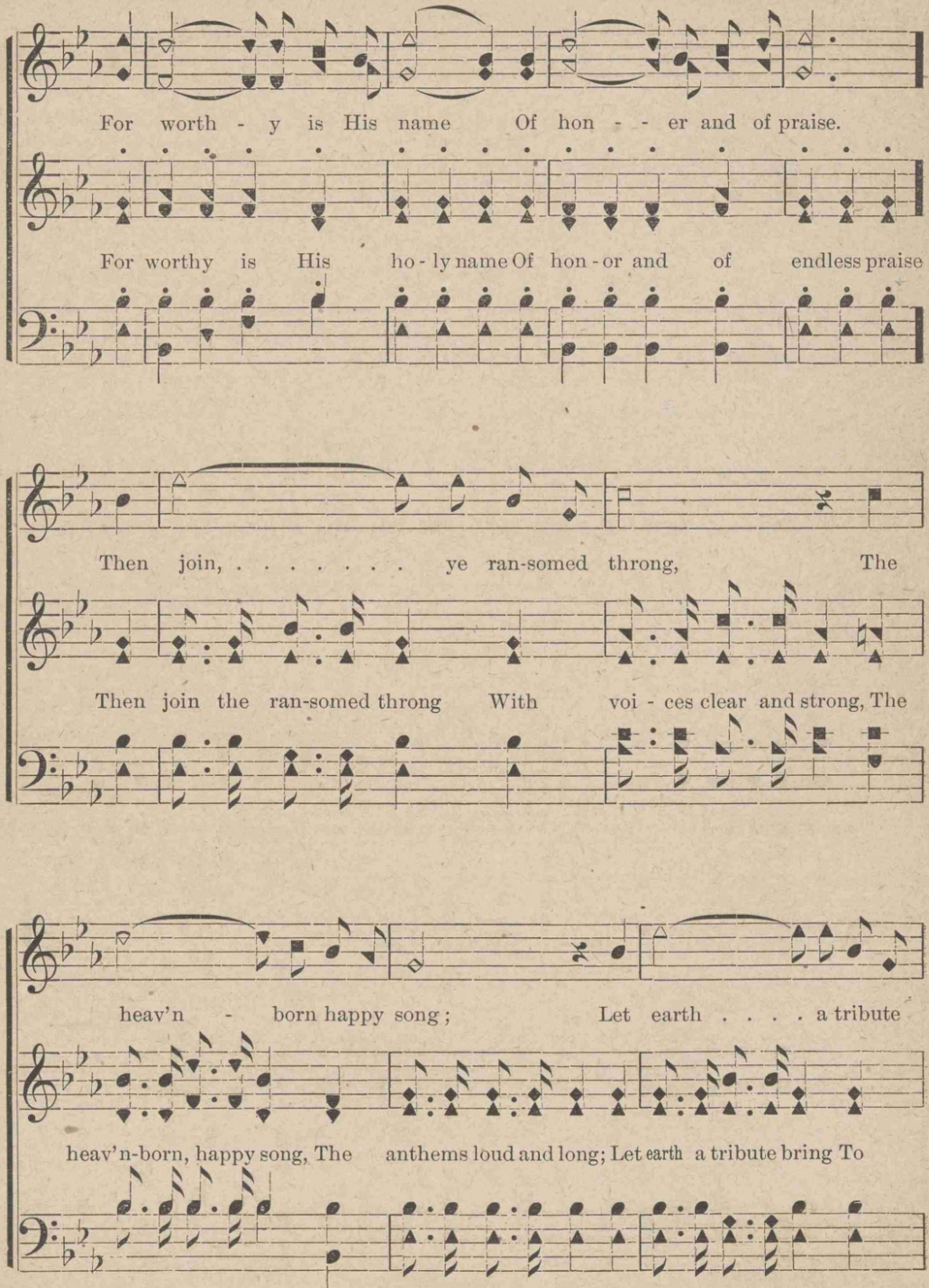

joice in the Lord, Give praise, O give praise ev - er-more. O
Lord, Give praise ev - er - more.
speak of His love, O tell of His
O speak of His love, boundless love, O tell of His
grace, For He hath re - deem - - ed
grace, wond'rous grace, For He hath re-deem-ed thee, hath re-deem-ed
thee, hath redeemed thy soul from death. Re - joice in the Lord, re-
thee, hath redeemed thy soul from death. Re - joice in the Lord, re-

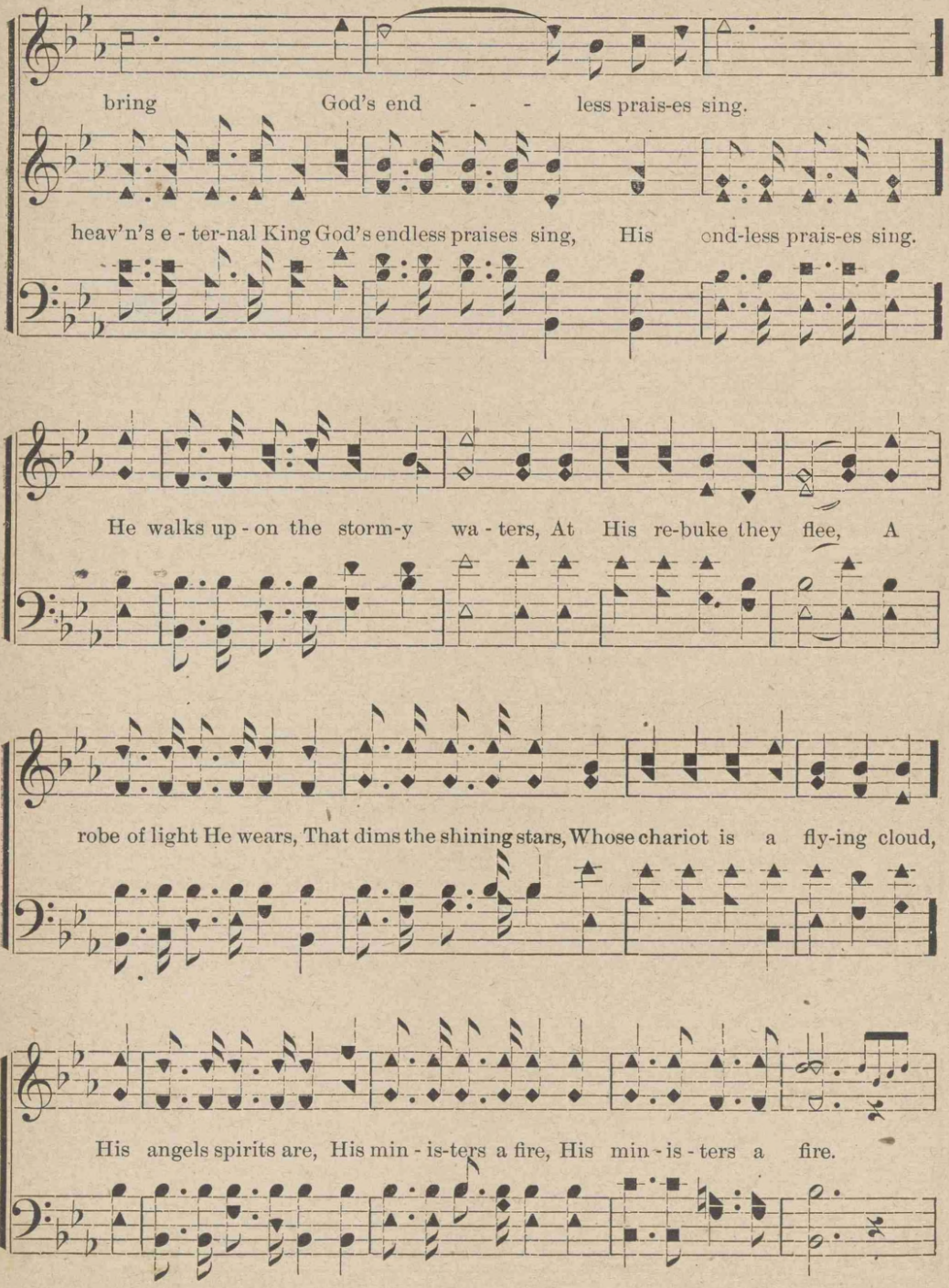

joice, Re - joice in the Lord, re - joice, Re-
joice, re - joice, Re - joice in the Lord, re - joice, Re-
joice, re - joice, For it be - com - eth
joice in the Lord, re - joice, re - joice, For it be - com - eth
saints to re - joice, Re - joice in the Lord for
ev - er - more, A-men! A - men! A - men! and A - - men!

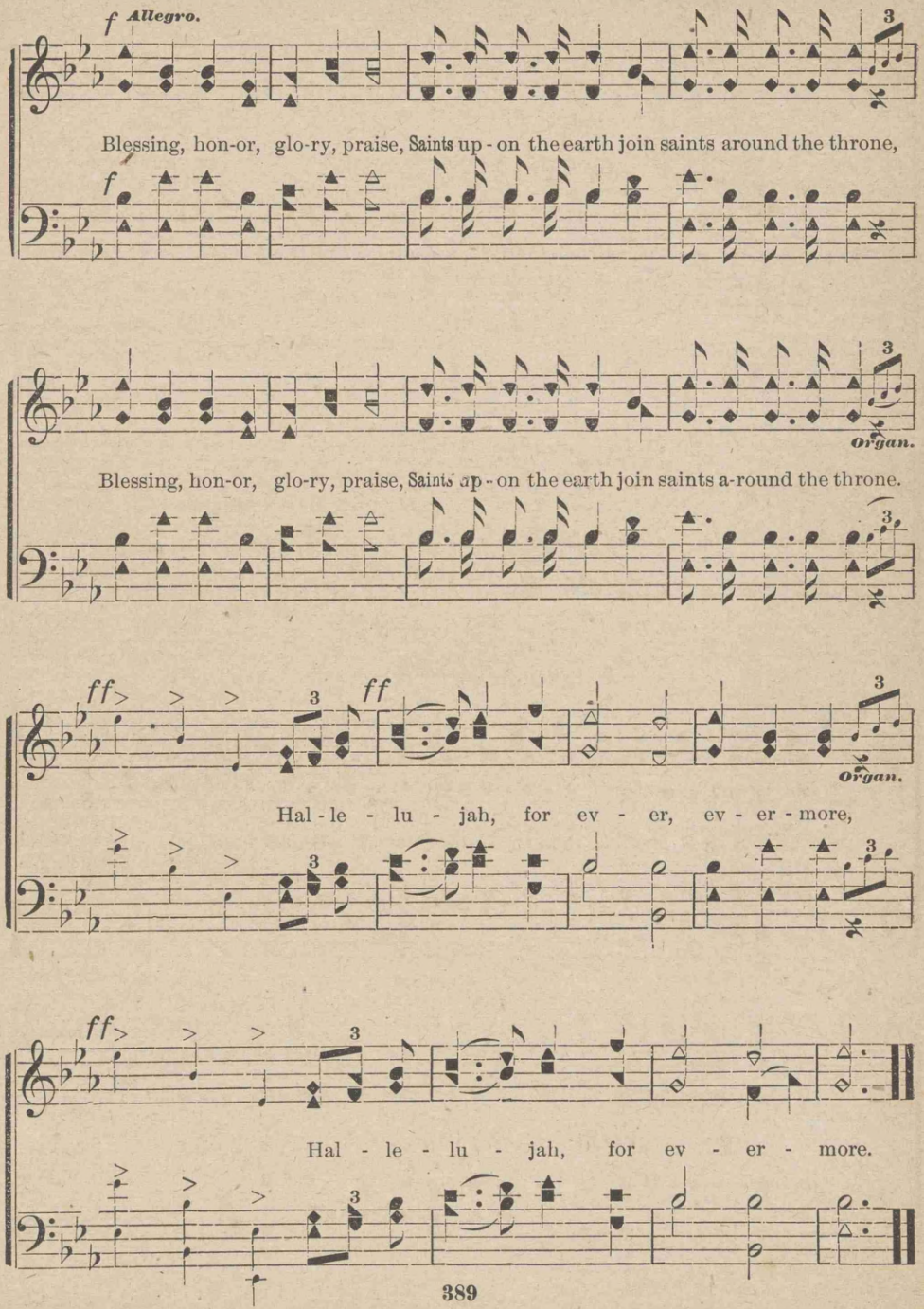
No. 393. ECHOES FROM THE THRONE.

J. W. WAYLAND, JR. GEO. B. HOLSINGER.

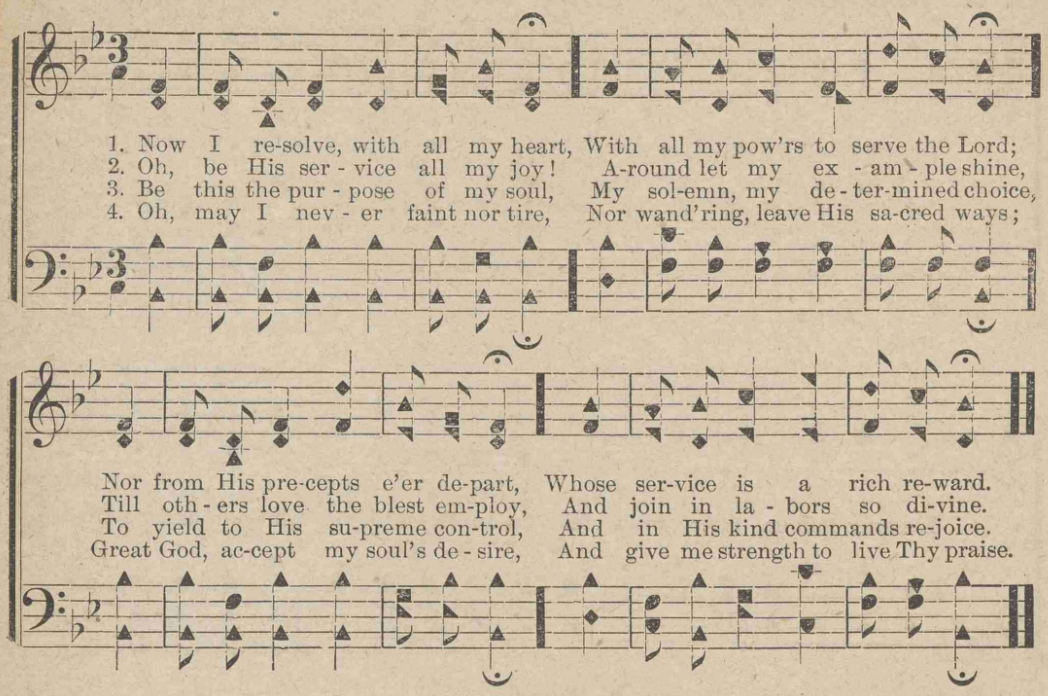



For worth - y is His name Of hon - - er and of praise.
For worthy is His ho - ly name Of hon - or and of endless praise
Then join, ... ye ran-somed throng, The
Then join the ran-somed throng With voi - ces clear and strong, The
heav'n - born happy song; Let earth . . . . a tribute
heav'n-born, happy song, The anthems loud and long; Let earth a tribute bring To

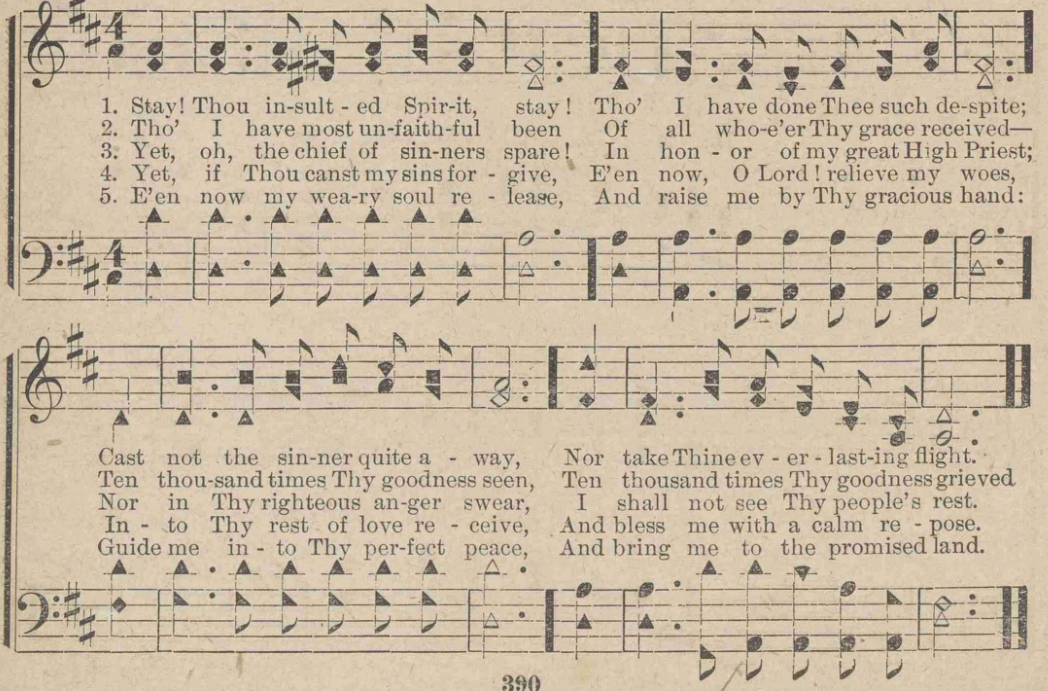

bring God's end - - less prais-es sing.
heav'n's e - ter-nal King God's endless praises sing, His end-less prais-es sing.
He walks up - on the storm-y wa - ters, At His re-buke they flee, A
robe of light He wears, That dims the shining stars, Whose chariot is a fly-ing cloud,
His angels spirits are, His min - is-ters a fire, His min - is - ters a fire.


f Allegro.
Blessing, hon-or, glo-ry, praise, Saints up - on the earth join saints around the throne,
Organ.
Blessing, hon-or, glo-ry, praise, Saints up - on the earth join saints a-round the throne.
ff
ff
Organ.
Hal - le - lu - jah, for ev - er, ev - er - more,
ff
Hal - le - lu - jah, for ev - er - more.

No. 394. GALILEE. L. M.

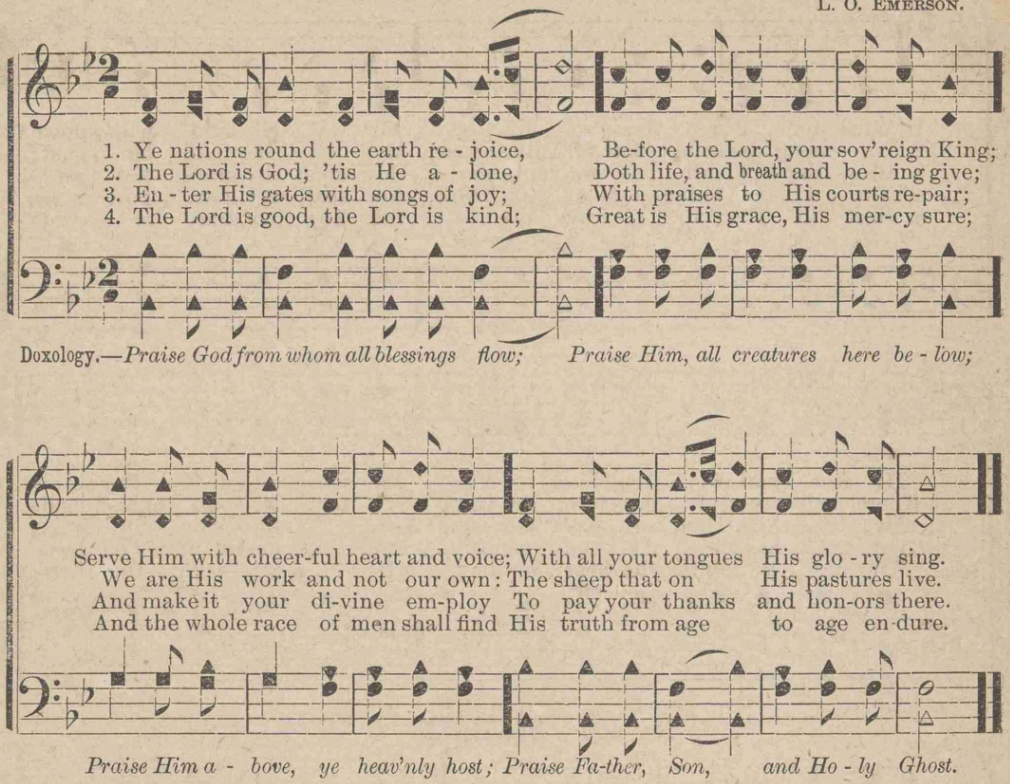


No. 395. MELMORE. L. M.



No. 396. SESSIONS. L. M.

L. O. EMERSON.



No. 397. L. M. D.

1 Sweet hour of prayer! sweet hour of prayer!
That calls me from a world of care,
And bids me at my Father's throne,
Make all my wants and wishes known.
In seasons of distress and grief,
My soul has often found relief;
And oft escaped the tempter's snare
By thy return, sweet hour of prayer.

2 Sweet hour of prayer! sweet hour of prayer!
Thy wings shall my petition bear,
To Him whose truth and faithfulness,
Engage the waiting soul to bless;
And since He bids me seek His face,
Believe His word and trust His grace;
I'll cast on Him my every care,
And wait for thee, sweet hour of prayer.

3 Sweet hour of prayer! sweet hour of prayer!
May I thy consolation share:
Till, from Mount Pisgah's lofty height,
I view my home, and take my flight:
This robe of flesh, I'll drop, and rise
To seize the everlasting prize;
And shout, while passing through the air,
Farewell, farewell, sweet hour of prayer!

No. 398. L. M.

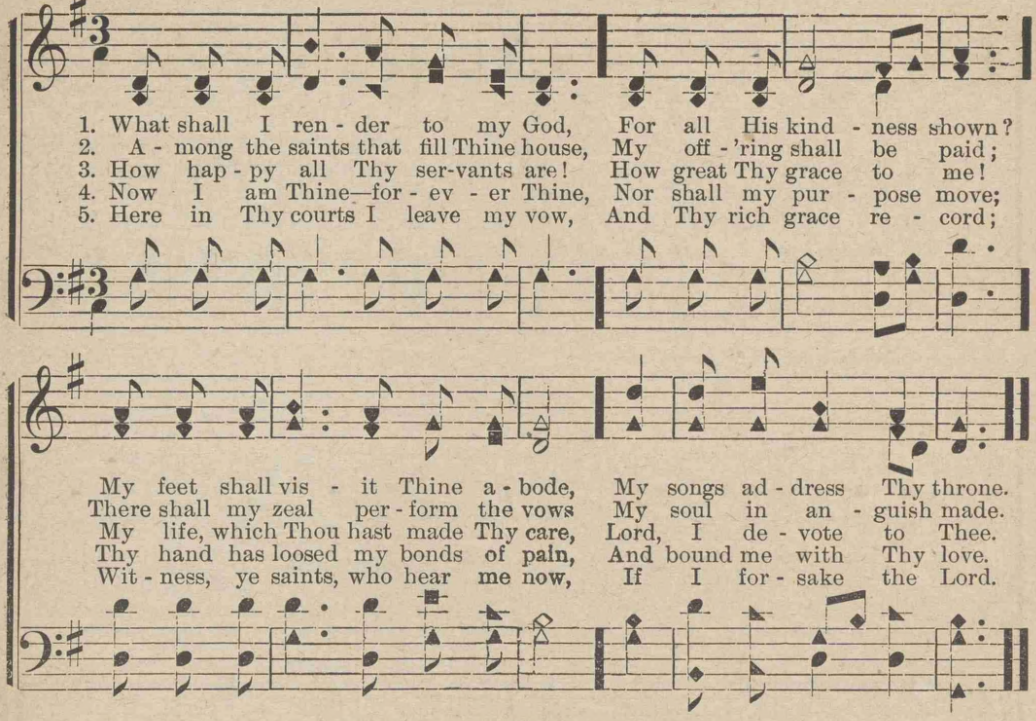
1 My op'ning eyes with rapture see
The dawn of Thy returning day;
My thoughts, O God, ascend to Thee,
While thus my early vows I pay.

2 I yield my heart to Thee alone,
Nor would receive another guest;
Eternal King, erect Thy throne,
And reign sole Monarch in my breast.

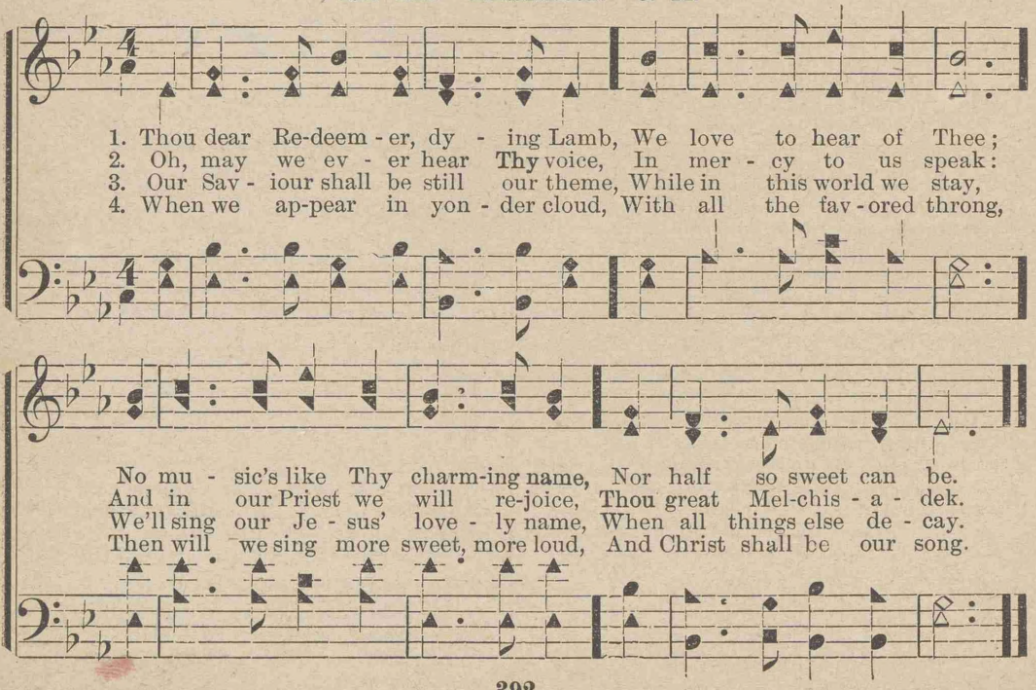
3 Oh, bid this trifling world retire,
And drive each carnal thought away;
Nor let me feel one vain desire,
One sinful thought, through all the day.

4 Then, to Thy courts when I repair,
My soul shall rise on joyful wing,
The wonders of Thy love declare,
And join the strains which angels sing.

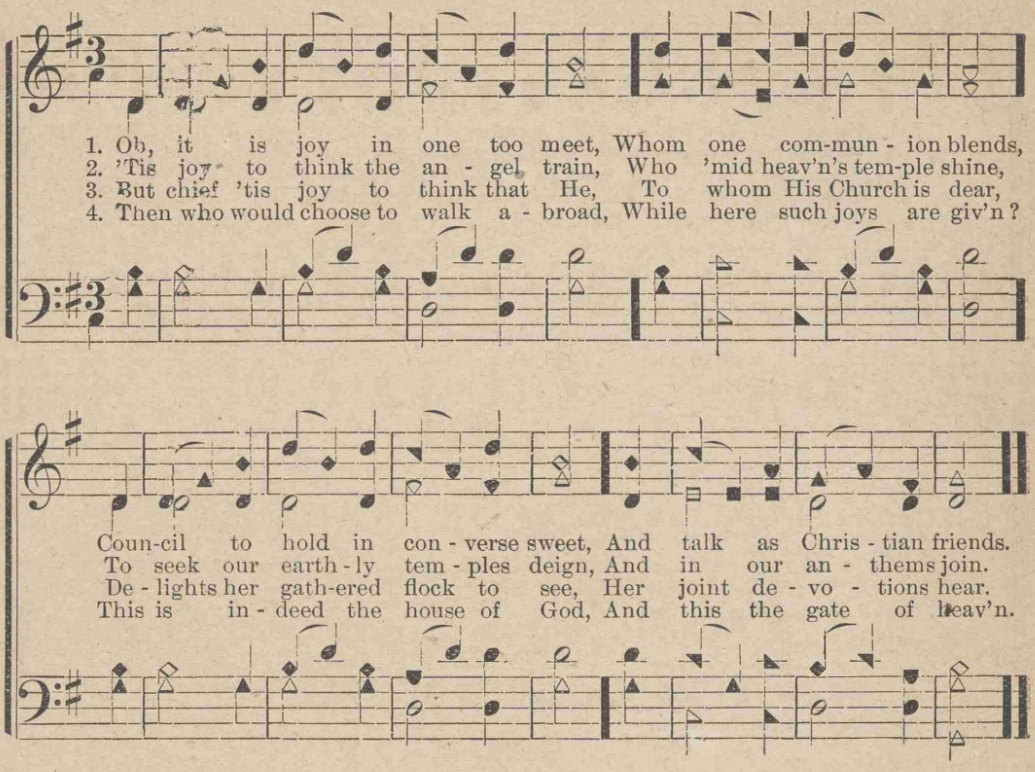
No. 399. MENDOTA. C. M.



No. 400. ELKHART. C. M.



No. 401. PEORIA. C. M.



No. 402. C. M.

1 Whom have we, Lord, in heaven but Thee,
And whom on earth beside;
Where else for succor can we flee,
Or in whose strength confide?

2 Thou art our portion here below,
Our promised bliss above;
Ne'er may our souls an object know
So precious as Thy love.

3 When heart and flesh, O Lord, shall fail,
Thou wilt our spirits cheer,
Support us through life's thorny vale,
And calm each anxious fear.

4 Yes, Thou shalt be our guide through life,
And help and strength supply;
Sustain us in death's fearful strife,
And welcome us on high.

No. 403. L. M.

1 Come worship at Emanuel's feet;
Behold in Him what wonders meet!
Words are too feeble to express
His worth, His glory, or His grace.

2 He is the head—each member lives,
And owns the vital power He gives,
The saints below and saints above,
Joined by His Spirit and His love.

3 He is the Vine—His heavenly root
Supplies each branch with life and fruit;
Oh! may a lasting union join
My soul to Christ, the living Vine.

4 He is the Rock—how firm He proves!
The Rock of Ages never moves;
But the sweet streams that from Him flow,
Attend us all the journey through.

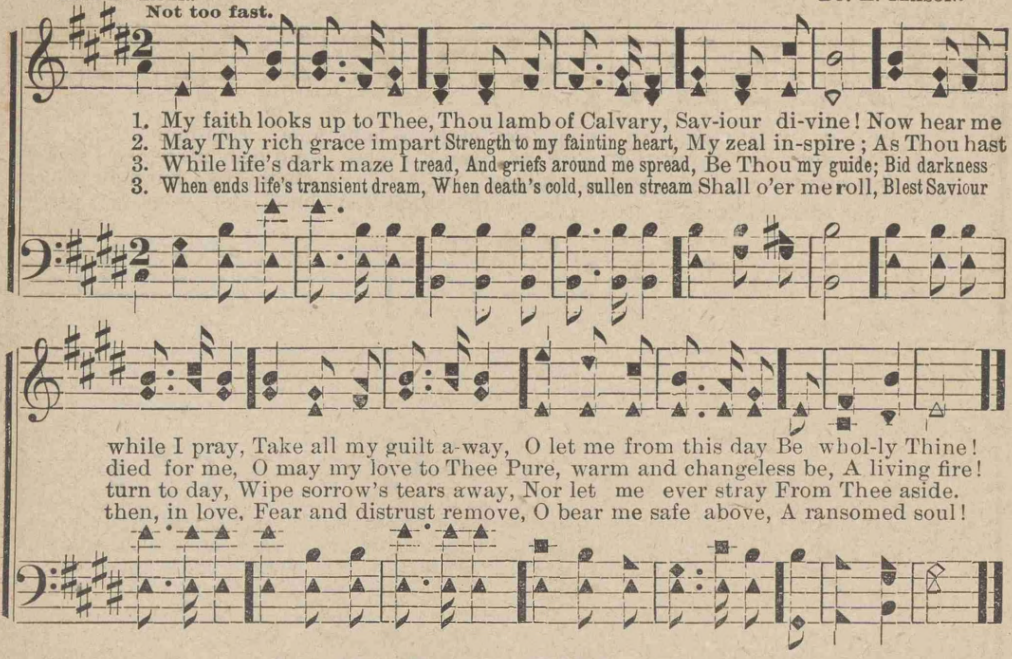
5 He is the Sun of righteousness,
Diffusing light, and joy, and peace;
What healing in His beams appears,
To chase our clouds and dry our tears!

6 Yet, faintly to us mortals here,
His glory, grace, and worth appear;
His beauties we shall clearly trace,
When we behold Him face to face.

No. 404. MY FAITH LOOKS UP TO THEE. 6s & 4s.

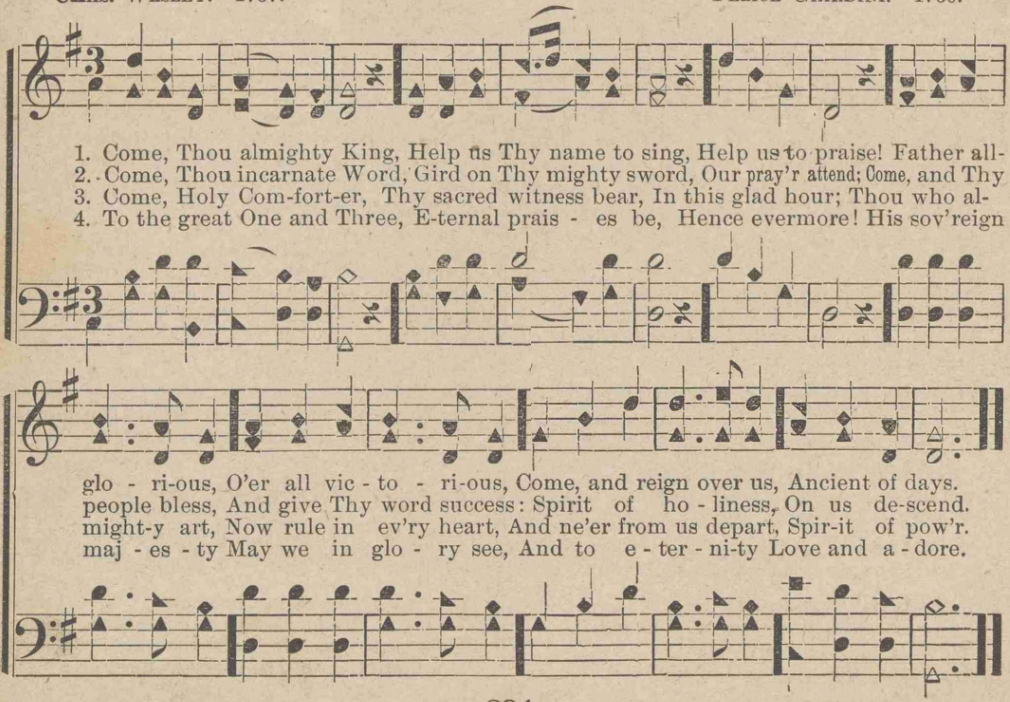
RAY PALMER. Dr. L. MASON.

Not too fast.



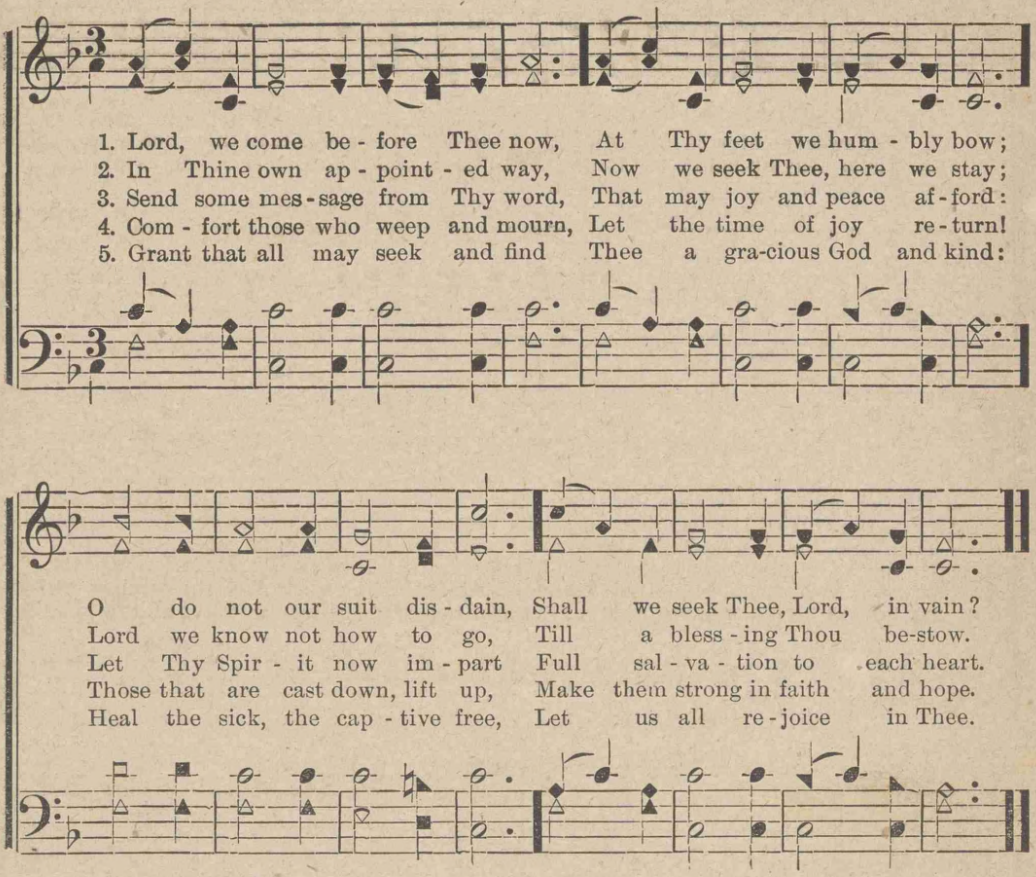
No. 405. ITALIAN HYMN. 6s & 4s.

CHAS. WESLEY. 1757. FELICE GIARDINI. 1760.



No. 406. LORD, WE COME BEFORE THEE NOW. 7s;

CHARLES WESLEY. WM. B. BRADBURY.



No. 407. 7s.

1 Hasten, sinner, to be wise!
Stay not for the morrow's sun;
Wisdom if you still despise,
Harder is it to be won.

2 Hasten mercy to implore!
Stay not for the morrow's sun,
Lest thy season should be o'er,
Ere this evening's stage be run.

3 Hasten, sinner, to return,
Stay not for the morrow's sun
Lest the lamp should fail to burn,
Ere salvation's work is done.

4 Hasten, sinner, to be blest!
Stay not for the morrow's sun
Lest perdition thee arrest
Ere the morrow is begun.

No. 408. 7s.

1 Wait, my soul, upon the Lord,
To His gracious promise flee,
Laying hold upon His word:
"As thy days, thy strength shall be."

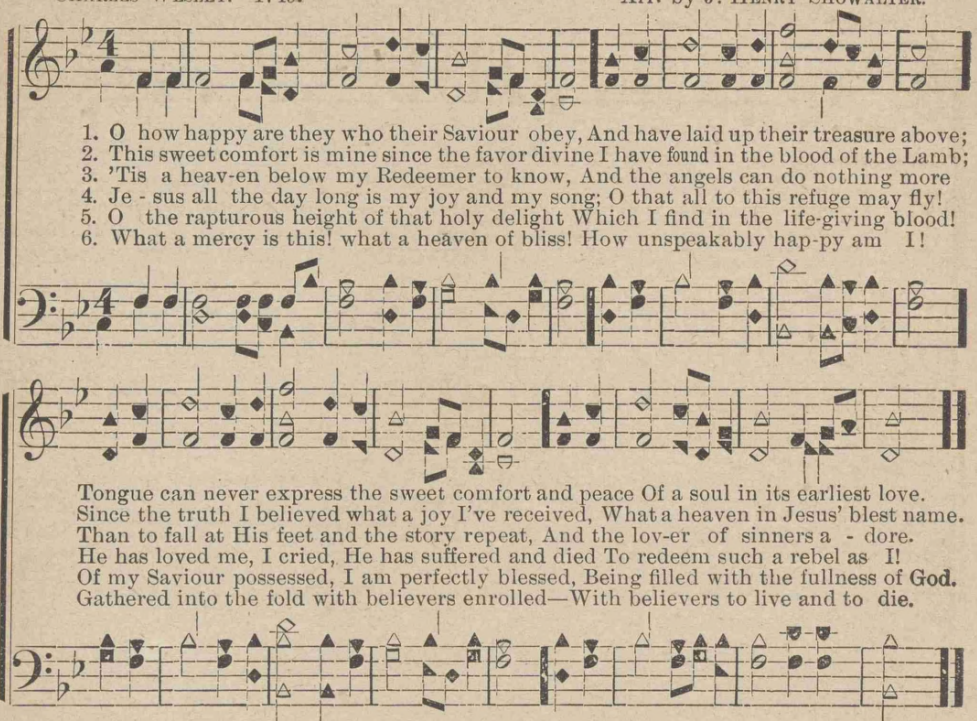
2 If the sorrows of thy case,
Seem peculiar unto thee,
God has promised needful grace,
"As thy days, thy strength shall be."

3 Days of trial, days of grief,
In succession thou mayest see;
This is still thy sweet relief,
"As thy days, thy strength shall be."

4 Rock of Ages, I'm secure
With Thy promise full and free,
Faithful, positive and sure,—
"As thy days, thy strength shall be."

No. 409. O HOW HAPPY ARE THEY. 12s & 9s.

CHARLES WESLEY. 1749. Arr. by J. HENRY SHOWALTER.

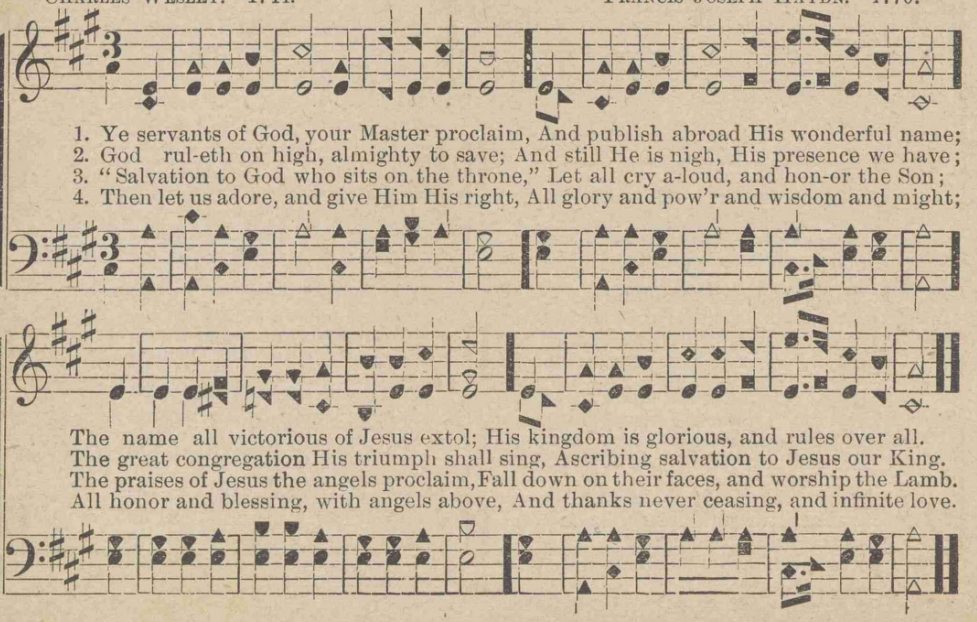


1. O how happy are they who their Saviour obey, And have laid up their treasure above;
2. This sweet comfort is mine since the favor divine I have found in the blood of the Lamb;
3. 'Tis a heav-en below my Redeemer to know, And the angels can do nothing more
4. Je - sus all the day long is my joy and my song; O that all to this refuge may fly!
5. O the rapturous height of that holy delight Which I find in the life-giving blood!
6. What a mercy is this! what a heaven of bliss! How unspeakably hap-py am I!

Tongue can never express the sweet comfort and peace Of a soul in its earliest love.
Since the truth I believed what a joy I've received, What a heaven in Jesus' blest name.
Than to fall at His feet and the story repeat, And the lov-er of sinners a - dore.
He has loved me, I cried, He has suffered and died To redeem such a rebel as I!
Of my Saviour possessed, I am perfectly blessed, Being filled with the fullness of God.
Gathered into the fold with believers enrolled—With believers to live and to die.

No. 410. LYONS. 10s & 11s.

CHARLES WESLEY. 1744. FRANCIS JOSEPH HAYDN. 1770.



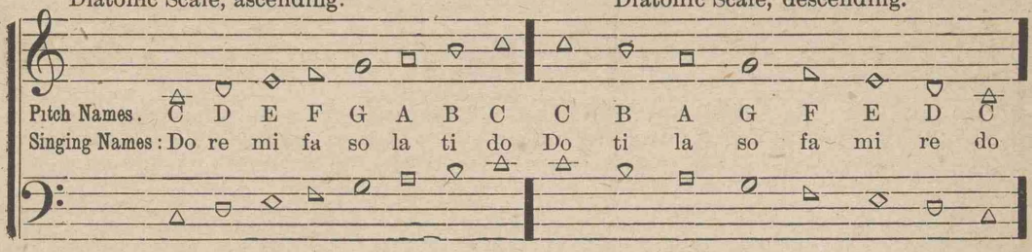
1. Ye servants of God, your Master proclaim, And publish abroad His wonderful name;
2. God rul-eth on high, almighty to save; And still He is nigh, His presence we have;
3. "Salvation to God who sits on the throne," Let all cry a-loud, and hon-or the Son;
4. Then let us adore, and give Him His right, All glory and pow'r and wisdom and might;

The name all victorious of Jesus extol; His kingdom is glorious, and rules over all.
The great congregation His triumph shall sing, Ascribing salvation to Jesus our King.
The praises of Jesus the angels proclaim, Fall down on their faces, and worship the Lamb.
All honor and blessing, with angels above, And thanks never ceasing, and infinite love.

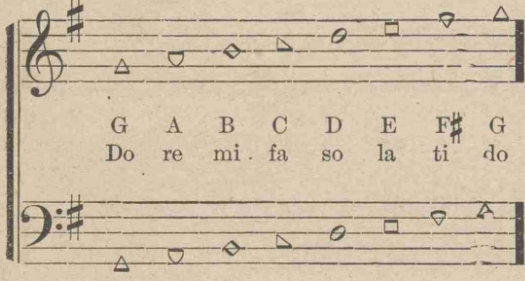
EXERCISES IN NOTATION.

Ex. 1. Key of C Major.

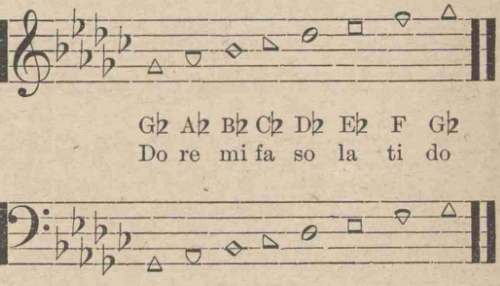
Diatonic Scale, ascending. Diatonic Scale, descending.



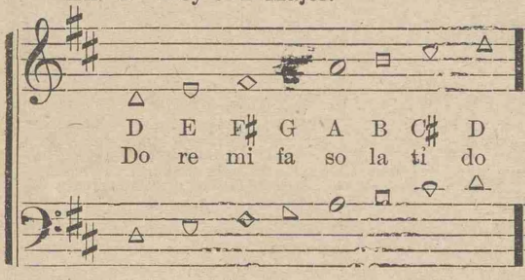
Ex. 2. Key of G Major.



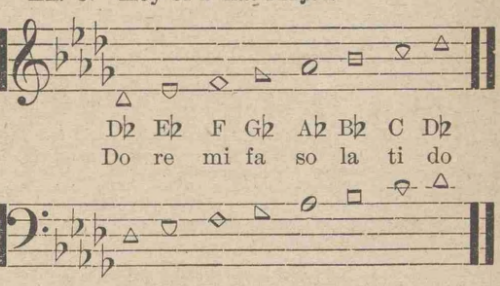
Ex. 3. Key of G-flat Major.



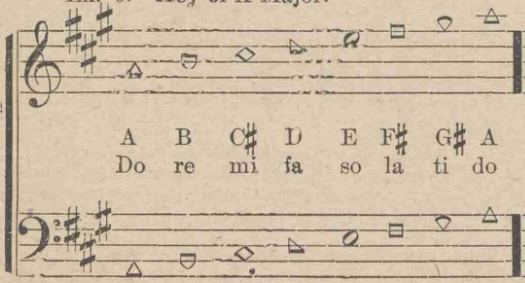
Ex. 4. Key of D Major.



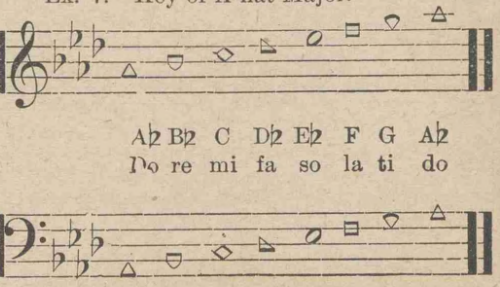
Ex. 5. Key of D-flat Major.



Ex. 6. Key of A Major.

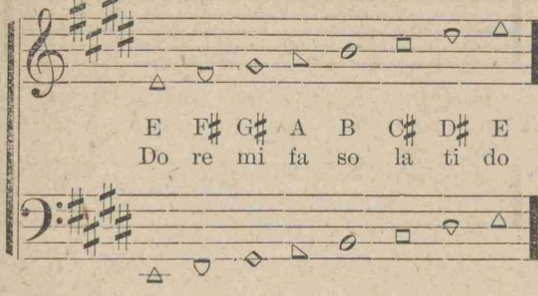


Ex. 7. Key of A-flat Major.



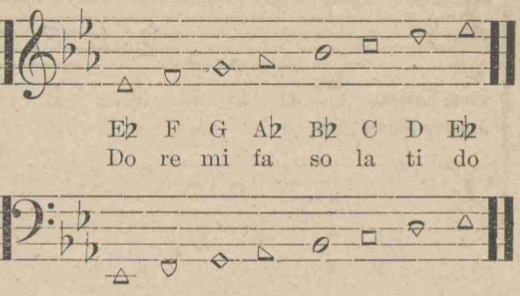
EXERCISES IN NOTATION.

Ex. 8. Key of E Major.



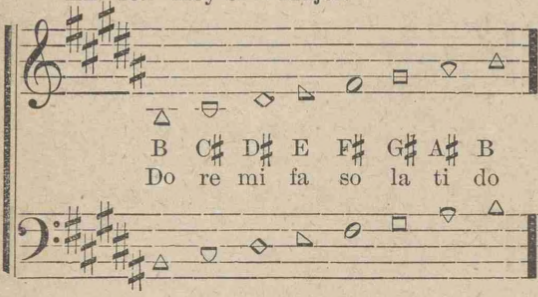
E F♯ G♯ A B C♯ D♯ E
Do re mi fa so la ti do

Ex. 9. Key of E-flat Major.



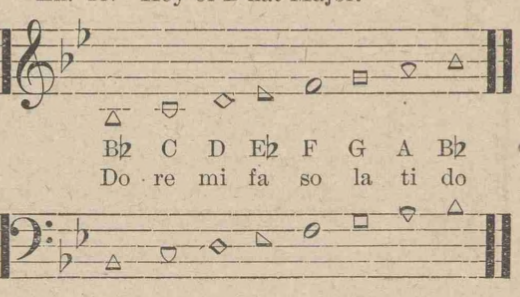
E♭ F G A♭ B♭ C D E♭
Do re mi fa so la ti do

Ex. 10. Key of B Major.



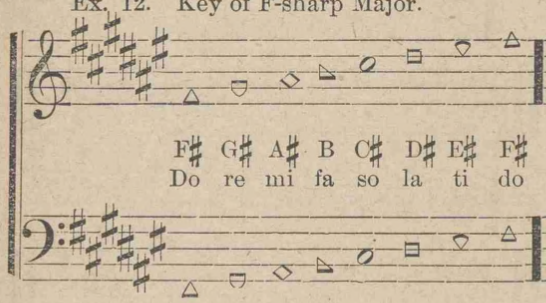
B C♯ D♯ E F♯ G♯ A♯ B
Do re mi fa so la ti do

Ex. 11. Key of B-flat Major.



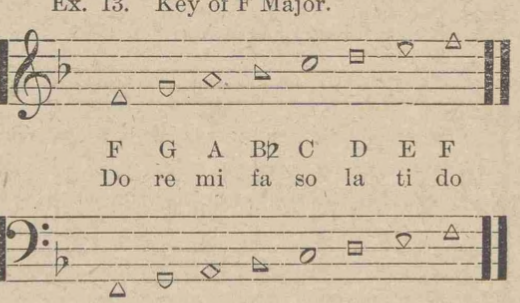
B♭ C D E♭ F G A B♭
Do re mi fa so la ti do

Ex. 12. Key of F-sharp Major.



F♯ G♯ A♯ B C♯ D♯ E♯ F♯
Do re mi fa so la ti do

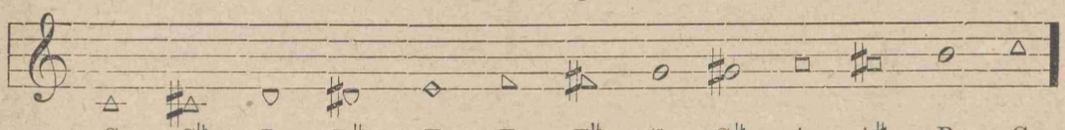
Ex. 13. Key of F Major.



F G A B♭ C D E F
Do re mi fa so la ti do

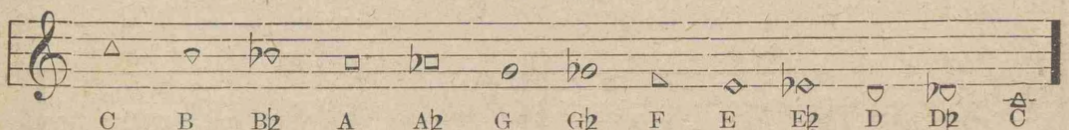
Ex. 14. Chromatic Scale. Key of C.

Ascending.



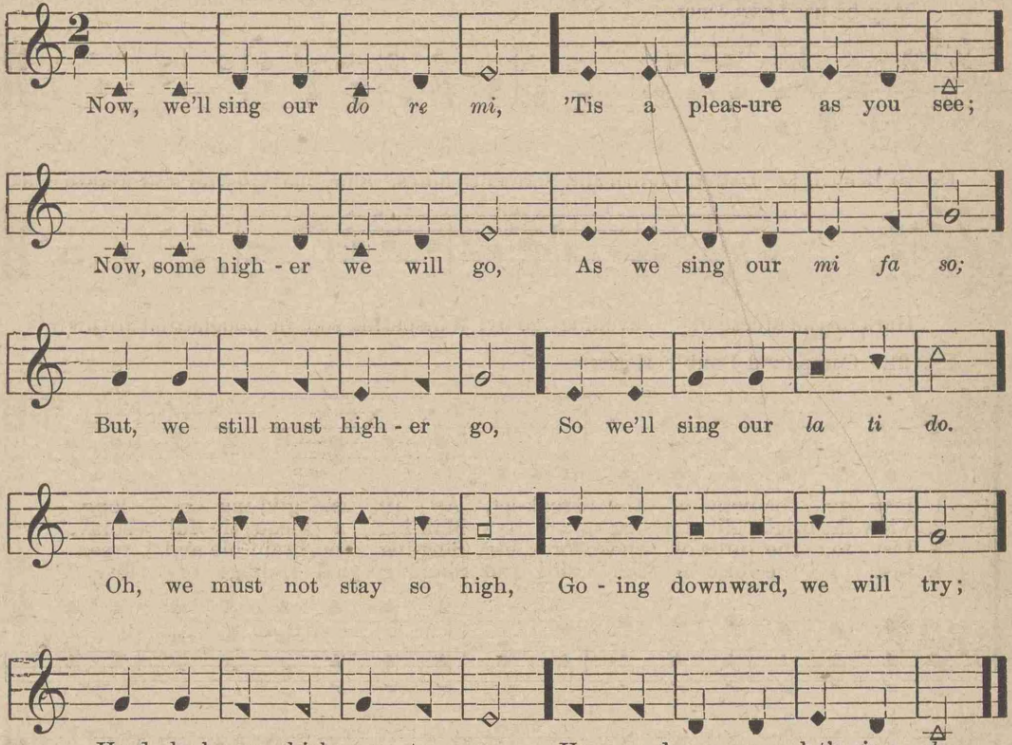
C C♯ D D♯ E F F♯ G G♯ A A♯ B C
Do *di* re *ri* mi fa *fi* so *si* la *li* ti do

Descending.

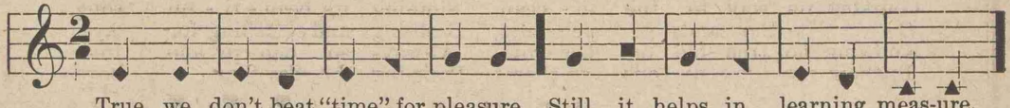


C B B♭ A A♭ G G♭ F E E♭ D D♭ C
Do ti *te* la *le* so *se* fa mi *me* re *ra* do

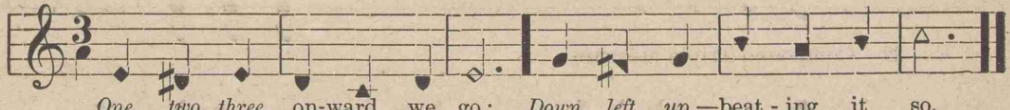
Ex. 15. Double measure. Quarter and Half notes. Measure, phrase, or broad, and close, bars.



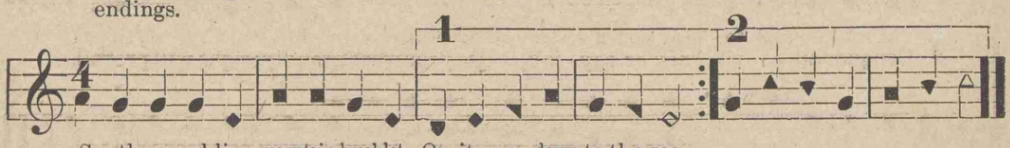
Ex. 16. Exercise for beating double measure. Motions of hand, *Down, Up.*



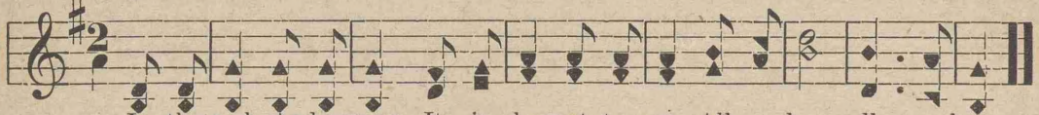
Ex. 17. Triple Measure. Chromatic tones. Dotted Half notes.



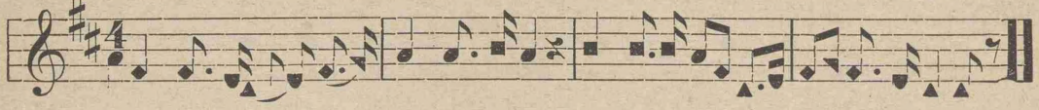
Ex. 18. Quadruple Measure. Motions of hand, *Down, left, right, up.* Repeat. 1st and 2d endings.



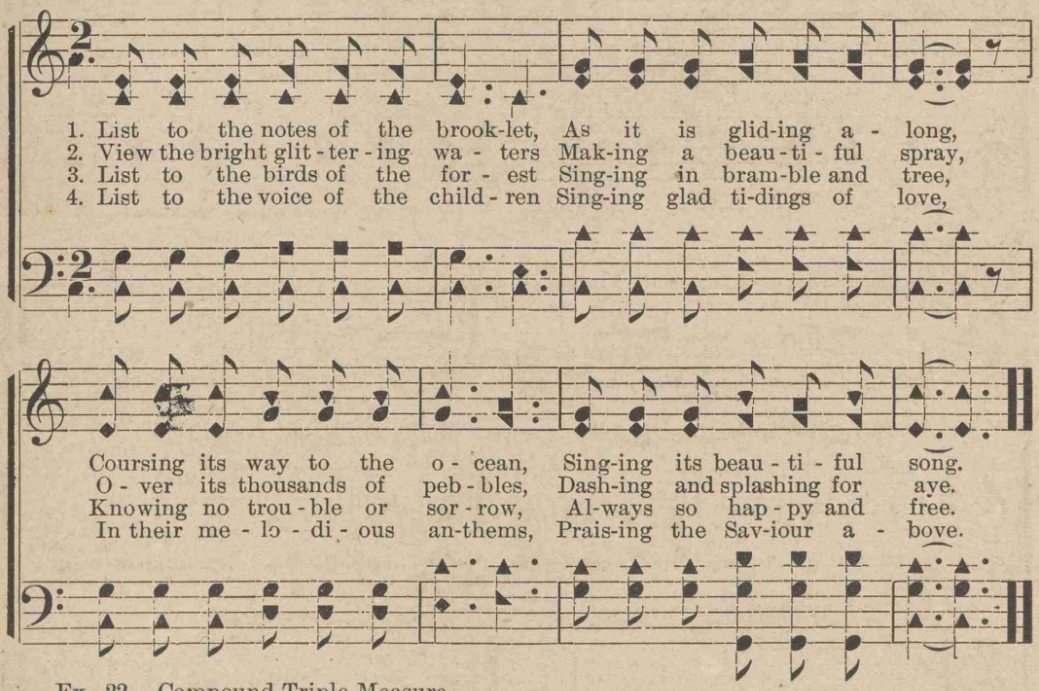
Ex. 19. Key of G. Dotted Quarter and Eighth notes.
May be used as a Duet.



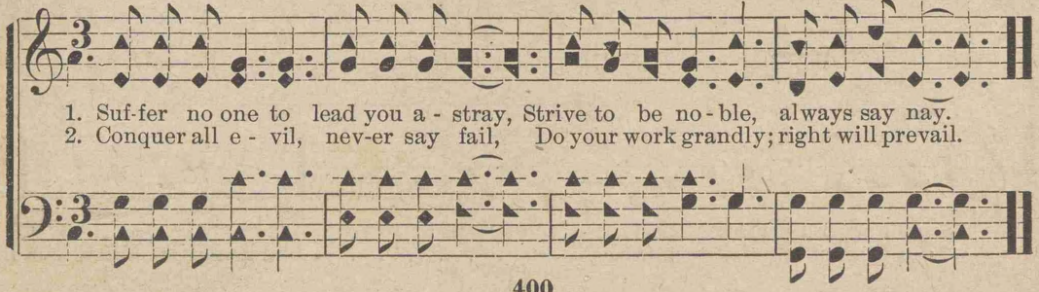
Ex. 20. Key of D. Dotted Eighth and Sixteenth notes. Slur, Tie, Quarter and Eighth rests.



Ex. 21. Compound Double Measure. S. J. P.



Ex. 22. Compound Triple Measure.
S. J. P. S. J. P.



Ex. 23. Compound Quadruple Measure.

S. J. P.

S. J. P.

1. Val - leys, hills, and moun-tains, Man - tled in del - i - cate green,
2. Na - ture's book is o - pen; Stud - y its pag - es so fair,—

With their spark - ling foun - tains, Fur - nish a beau - ti - ful scene.
Treas - ures there a - bound - ing, Al - ways so rich and so rare.

Ex. 24. Moderato, or Andantino. Legato. Sing only the air, or Soprano, when using Organ. May be in D-flat.

m

Mi re do fa mi or *re me fi so*
so la ti do
La be do me ni po tu la be

mf *p*

ri do ti do ti la so so fa re do.
da me ni po tu la be da me ni po.

INDEX.

Titles in *Italics;* first lines in Roman.

	No.
Able to Deliver Thee	226
According to Thy gracious word	205
A charge to keep I have	57
A Christmas Carol	280
Advent	167
A Few More Years Shall Roll	298
A Home In Heaven	101
Alas! and did my Saviour bleed	140, 295
All Glory to Jesus	214
All hail the power of Jesus' name	38, 363
All who are weary, sad and oppressed	265
All you who have confessed	372
All Saints	24
All to Thee	152
Almighty Sovereign of the skies	27
Am I a soldier of the cross	46
Angel voices sweetly singing	99
Antioch	220
A Prayer	272
A ransom for all is the dear Son of God	189
Are You One of the Ninety and Nine?	337
Are you walking in the thorny paths of sin	147
Ariel	342
Arise, my soul, arise	76
Arlington	46
Ask for the Old Paths	233
Asleep in Jesus, blessed sleep	29, 324
Ashville	49
As o'er the dark waters we glide	195
A Starry Crown	305
A Thousand Years With Jesus	102
At the Golden Gate of Prayer	161
At the Saviour's Right Hand	187
Aurelious	237
Avon	34
Awake! and sing the song	344
Awake, my soul, and with the sun	90
Awake, my soul, in joyful lays	231
Awake! O Earth	284
Azmon	54
Baca	27
Balerma	47
Balsbaugh	368
Beautiful River	153
Bealoth	67
Before Jehovah's awful throne	2
Behold, a Fountain	263
Behold, a Stranger at the Door	32
Beneath His Wings	354
Belmont	133
Benevento	75
Bethany	89
Beyond the Shadows	112
Blessed Are They	104
Blessed Home	145
Blessed Home of Life Eternal	373
Blessed Redeemer, I'd live for Thee	125
Boaz	372
Boylston	57
Breathe Upon Us Holy Spirit	175
Brown	51
By and By	163
By Grace Are Ye Saved, Through Faith	245
Carry the News	204
Chelmsford	55
Children of the Heavenly King	174
Children's Song	293
Children' Song of Praise	194
Christ Is Coming	128
Christ our Redeemer died on the cross	159
Christmas Carol	183
Closer to Thee, O Blessed Redeemer	340
Clyde	344
Come, Believe in Jesus	348
Come, Holy Spirit, come	58
Come, Holy Spirit, Dove divine	30
Come Just as You Are	262
Come, let us join our cheerful songs	52
Come, my Redeemer, come	77
Come, my soul, thy suit prepare	73
Come on my partners in distress	390
Come sing aloud the happy song	217
Come, thou fount of every blessing	83
Come, Thou Almighty King	405
Come to the Saviour	382
Come Unto Me	249
Come, worship at Emmanuel's feet	403
Come, Ye Disconsolate	306
Come, ye that love the Lord	62
Come, ye that love the Saviour's name	36
Confidence	60
Coronation	38
Danger in the Border Land	333
Dear Jesus, I would love Thee more	107
Dear Jesus, we come in our weakness	219
Dennis	63
Depth of mercy, can there be	192
Devotion	31
Did Christ o'er sinners weep	65
Duke Street	10
Dundee	37
Dying, Dying, Dying	254
Echoes from the Throne	393
Edwards	36
Elizabethtown	48
Ellijay	375
Elkhart	400
Elsie	308
Enough for Me	155
Eternal God, Almighty cause	6
Eternally Free	189
Evan	35
Even Me	144
Father, I'm Lonely	315
Father, I stretch my hand to Thee	316
Far from these narrow scenes of night	49

	No.
Fight for the Kingdom	276
Flee the Danger	314
Forest	25
Forever here my rest shall be	37
Forth to the Harvest	110
Fountain of Life	267
Friend	350
From all who dwell below the skies	11
From every stormy wind that blows	22
From Greenland's Icy Mountains	86
From the Cross to the Crown	169
Galilee	394
Gather the Golden Grain	106
Gather Them Into the Fold	126
Georgetown	379
Giving Up All	277
Give Thanks to God Most High	256
Glorious Promises of Jesus	261
Glory I'll Sing	118
Glorious things of Thee are spoken	81
God, in the Gospel of His Son	21
God Be With You	151
God Is Love	146
God, the Father Almighty	243
Go forth, for the Captain is calling	276
Go Gather the Lost Ones In	286
Going Home By and By	217
Golden Hill	66
Go spread the joyful tidings of His love	108
Go Work in my Vineyard	148
Grace Is Free	120
Grace, 'tis a charming sound	66
Grace, Peace and Strength	274
Gracious Spirit, love divine	74
Great God of nations, now to Thee	26
Greenville	83
Greenwood	186
Guide	71
Guiding Star	376
Hail the blest morn	296
Hamburg	23
Hark! the Herald Angel's Sing	242
Harwell	81
Harvest Time	121
Hasten, sinner, to be wise	407
Hear the voice of the Master proclaiming	110
Heaven Has Crowns	208
Hebron	13
He Loves Me	140
Hendon	73
He Never Will Forsake Me	191
He Seeks His Wandering Sheep To-day	234
He that goeth forth with weeping	121
He the blessed Son of heaven	376
He, who on earth as man was known	221
Hiding in the Rock	229
Hiding in the Rock of Ages	309
His Blood It Cleanseth Me	98
His Love	108
Holy, holy, Lord God Almighty	212
Holy, Lord God Almighty	389
Holy Spirit, faithful Guide	71
Home	223
Homeward Bound	149
Horton	74
How beautious are their feet	69
How blest the righteous when he dies	28
How Firm a Foundation	91
How gentle God's commands	186
How happy every child of grace	54
How oft have sin and Satan strove	368
How pleasant, how divinely fair	14
How Precious is the Book	50
How sweet the hour of closing day	300
How sweet the name of Jesus sounds	41
I am Coming to Thee	279
I am Clinging to the Rock	341
I am on My Journey Home	180
I am Trusting in My Saviour	114
I Come to Jesus	325
I Do Believe	316
If you would obtain the prize	348
If We're Only Faithful	287
I Go to Him in Prayer	359
I Have Redeemed Thee	302
I Heard the Voice of Jesus	232
I Lay My Sins on Jesus	105
I Love Jesus	107
I Love the Flag of Jesus	259
I Love Thy kingdom, Lord	67
I love to steal awhile away	34
Immanuel	42
I'm but a stranger here	88
I'm Thinking of Home	179
I Need Thee, Precious Jesus	275
In memory of our Saviour's love	33
In seasons of despair and grief	190
In the Beginning	240
In the days long ago	239
In thy great name, O Lord, we come	338
I Shall Be Satisfied	377
Italian Hymn	405
I Trust in Jesus Fully	339
I want to be a worker	96
I Was Glad	388
I Will Glory in the Cross	113
I Will Meet You, Brother	299
Jesus Died for Me	295
Jesus, full of all compassion	84
Jesus, I Come to Thee	364
Jesus, I My Cross Have Taken	310
Jesus Knocks at Thy Heart	206
Jesus is mine	374
Jesus Is My Saviour	311
Jesus Is Tenderly Pleading	327
Jesus Lives	361
Jesus, lover of my soul	70, 271
Jesus Saves Sinful Men	222
Jesus, Saviour, Pilot Me	103
Jesus, the Burden Bearer	178
Jesus, Thou art the sinner's friend	53
Jesus Will Save	380
Joyful Lays	231
Joy to the world, the Lord is come	220
Just As I Am	199
Just Over the River	136
Just Travel On and Never Mind	185
Keep Us Close to Thee	384

	No.
Kentucky	64
Kneeling at the Cross	115
Laban	61
Lead Me, Saviour	230
Leaning On the Everlasting Arms	177
Lenox	76
Let Him In	176
Let Not Your Hearts Be Troubled	250
Let the Blessed Master In	147
Lights Along the Shore	95
Light Among the Shadows	273
Little Ones Like Me	182
Little children, praise the Lord	193
Longing for Home	195
Longing for Rest	370
Looking to Thee	294
Lord, a little band and lowly	194
Lord, at this closing hour	375
Lord, at Thy sacred feet	63
Lord, in Thy presence here we meet	35
Lord, Save Some Souls To-day	331
Lord, We Come Before Thee Now	406
Lord, with glowing heart I'd praise Thee	356
Lottie	65
Lyons	410
Maitland	45
Make a Joyful Noise	391
Many sweet words in the Bible I find	138
Manoah	33
Marching On to Victory	345
Marlow	43
Martyn	70
May He, by whose kind care we meet	25
Mear	44
Meet Me There	355
Melmore	395
Mendota	399
Mighty to Save	124
More Like Thee	100
Morning Hymn	90
Morris	329
Mount Vernon	85
Must Jesus bear the cross alone	45
My Beautiful Home in Glory	171
My days are gliding swiftly by	78
My Faith Looks Up to Thee	404
My Father's home on high	223
My God, my Father, blissful name	133
My God, my King, Thy various praise	16
My Home Above	131
My op'ning eyes with rapture see	398
My spirit longs for Thee	370
My soul be on thy guard	61
Naomi	205
Nearer, my God, to Thee	89
Nearer the Cross	122
Nearing the Port	143
Nicaea	212
No Love Like the Love of Jesus	111
No Night in Heaven	225
Not Ashamed of Jesus	319
Not far from the kingdom of heaven	314
Now begin the heavenly theme	75
Now I resolve with all my heart	394
Now let our mourning hearts revive	55
Now, When Jesus Was Born	241
O Be Joyful in the Lord	247
O City, Bright City	207
O for a heart to praise my God	47
O it is joy in one to meet	401
O land of rest, for thee I sigh	139
O Lord, our languid souls inspire	43
O God, Have Mercy	252
O thou my soul, forget no more	23
O where shall rest be found	64
O when shall I see Jesus	308
O Wondrous Cross	367
Oh, could I find from day to day	379
Oh, could I speak the matchless worth	342
Oh, for a closer walk with God	48
Oh, for a thousand tongues to sing	51
Oh, how happy are they	409
Oh, I long to see the beauty	203
Oh, I'm hoping sometime	129
Oh, light divine	329
Oh, the night of time soon shall pass away	130
Oh, think of a home over there	145
Oh, Thou That Hearest Prayer	157
Oh, Weary One, Come Unto Me	347
Oh, Who Shall Be Able to Stand	264
Oh, Why Not To-night	97
Old Hundred	4
Once more before we part	346
One Sweetly Solemn Thought	371
One there is above all others	350
On Jordan's stormy banks I stand	141
Only a Word	289
Only for Thee, My Lord	125
Only the Pure Shall See Heaven	304
On to Victory	360
Onward	351
Onward, Christian Soldiers	200
Ortonville	41
Our friends on earth we meet with pleasure	321
Our heavenly Father calls	60
Over There	123
Pass me not, O gentle Saviour	92
Peacefully lay her down to rest	224
Peoria	401
Pisgah	93
Planted In Christ	352
Praise His Name Forevermore	215
Praise the Lord	209
Praise to the Triune God	211
Prodigal Child	278
Purity	383
Put on the Gospel Armor	366
Rathburn	84
Realms of the Blest	166
Redeeming Grace	203
Refuge and Strength	271
Religion is the chief concern	44
Rejoice in the Lord	392
Rest	29
Rest Over Jordan	94
Retreat	22
Ring On, Sweet Bells	288
Rockingham	16

	No.
Rock of Ages	72
Sailing On	116
Salvation Is Free	138
Saviour Keep Us Close to Thee	384
Saviour of men we bless Thy name	17
See how the willing converts trace	31
Send the Light	164
Sessions	19, 396
Seymour	192
Shall We Meet	150
Shall We Meet Beyond the River	320
Shall We Know Each Other There	168
Shine On Me	270
Shining Shore	78
Shut Out From Jesus	365
Siloam	53
Singing for Jesus	181
Sister, thou wast mild and lovely	85
Sitting at the Feet of Jesus	318
Sleep Till That Morning	224
Softly Woo Away Her Breath	253
Solon	56
Sowing precious seeds	184
Spread the news from shore to shore	183
St. Thomas	58
St. Joseph	346
Stand Up for Jesus	87
State Street	59
Stay, Thou insulted Spirit, stay	395
Stay With Me	142
Steer Straight for the Light-house	303
Stop To-night and Think	173
Sweet Home of the Soul	198
Sweet hour of prayer	397
Sweet is the work, my God, my King	7
Sweet is Thy service, O blessed Redeemer	118
Sweet the moments, rich in blessing	115
That Beautiful Stream	158
That Beautiful Golden Gate	251
Thatcher	62
That Dear, Loving Shepherd of Mine	297
That Higher Rock Than I	190
The Beautiful River	282
The Bells of Time	238
The Blessed Fountain	236
The Blood of the Lamb	159
The Bright Eternal Shore	322
The Bright Forever	109
The Child's Hope in Christ	129
The Conquering Lion of Judah	202
The City of Gold	227
The Harvest	323
The Harvest of the World	336
The heavens declare Thy glory, Lord	3
The Heavenly Pilot	281
The Happy Day Is Coming	213
The Kingdom on High	307
The Lord Into His Garden Comes	127, 237
The Lord My Shepherd Is	68
The Lord of the Harvest Calls	283
The Lord's Prayer	235
The Love that Jesus Felt for Me	156
The Morning Light	130
The Morning Light Is Breaking	385
The Music of the Soul	201
The Paradise Home	334
The Precious Fountain	216
The Reaping Time Is Coming	330
The Riches of Grace	228
The Rock of Safety	134
The Royal Diadem	363
The song of the cross	170
The Soul's First Love	353
The Spirit Is Calling	326
The Sunday-School Army	269
The Throne of Grace	358
The Unclouded Day	154
The Wicket Gate	196
The Victor's Song	343
The Year of Jubilee	290
There's a beautiful region they say	307
There is a fountain filled with blood	39, 216
There is a happy land	117
There is a land of pure delight	40
There is a name I love to hear	42
There is no sure foundation	98
There is a song my heart is singing	201
There is a stream, an ever-flowing fountain	267
There is peace and joy in my soul to-day	180
They That Wait Upon the Lord	246
Thine Alone	255
Thou dear Redeemer, dying Lamb	400
Thou only Sovereign of my heart	19
Thus far the Lord has led me on	15
Thus sayeth the high and lofty One	5
Thy presence, gracious Lord, afford	20
'Tis Heaven at Last	99
To-day the Saviour Calls	82
Toplady	72
To the promised home in glory	94
To the Rescue	369
To the Wonderful City of Gold	291
To Thy temple we repair	383
Trusting in the Name of Jesus	317
Trust Ye in the Lord	244
'Twill Not Be Long	165
Upon the gospel's sacred page	18
Up to the Lord who reigns on high	9
Uxbridge	7
Varina	40
Vernon	312
Victory Is Nigh	218
Waiting, Looking, Hoping	357
Wait, my soul, upon the Lord	408
Walking Close to Jesus	197
Walking In His Footsteps	210
Walking The Golden Streets	160
Walk In the Light	172
Wake, ye sons and heirs of glory	128
Warwick	52
Watch Ye Therefore	258
Waynsville	386
We Are Little Sowers	362
We are saved by the grace of our God	228
We're Coming to Thee	219
Webb	87
We Come to Thy Temple, O Lord	260

	No.
Welcome Home	349
Welcome sweet day of rest	59
Wells	26
We Shall Know Each Other There	132
We'll drop our anchor	285
We'll Never Say Good-by	321
We'll rest at the fountain by and by	119
We'll work till Jesus comes	139
What a Friend We Have In Jesus	79
What shall I render to my God	399
What Should I Do	332
When at Thy footstool, Lord	24
When He comes again in that great day	266
When I can read my title clear	93
When I survey the wondrous cross	13
When I Get to the End of the Way	301
When Jesus Walked in Galilee	257
When my journey here is ended	305
When Shall We Meet Again	378
When the harvest is past	312
When the light of hope burns dimly	281
When the Lord Shall Come	268
When the Son of man shall gather	336
When you have care and trial	328
Whom have we, Lord, in heaven but Thee	402
Why Do You Wait	335
Why Not To-night	387
Why should our tears in sorrow flow	56
Wide ye heavenly gates unfold	176
Willing To Be Saved	135
Will loved ones wait and watch for me	313
Will My Soul Be Ready	266
Will the Waters be Chilly	188
Will You Not Come to Me	265
Will you start for the kingdom	381
Willoughby	390
With My Whole Heart	248
With Thankful Hearts, O Lord	1
Wonderful Words	162
Work Today for Jesus	137
Ye are Called of God	292
Ye humble saints proclaim abroad	8
Ye nations round the earth rejoice	396
Ye servants of God, your Master proclaim	410
Ye wandering sinners far from home	292
You Must Go To Jesus	328
Zephyr	28
Zion stands with hills surrounded	80

METRICAL INDEX TO TUNES.

L. M.

	No.
A Christmas Carol	280
All Saints	24
Asleep in Jesus	29, 324
Baca	27
Balsbaugh	368
Behold, a Stranger at the Door	32
Beneath His Wings	354
Come, Holy Spirit, Dove Divine, (Windham)	30
Devotion	31
Duke Street	10
Forest	25
Galilee	394
Hamburg	23
Hebron	13
How Sweet the Hour	300
I Love Jesus	107
Joyful Lays	231
Just As I Am	199
Marching On to Victory	345
Melmore	395
Morning Hymn	90
Not Ashamed of Jesus	319
Old Hundred	4
O Wondrous Cross	367
Retreat	22
Rockingham	16
Sessions	19, 396
Sweet Hour of Prayer	397
The Love that Jesus Felt for Me	156
The Sunday-School Army, P	269
Uxbridge	7
Wells	26
We'll Drop Our Anchor	285
With Thankful Hearts, O Lord	1
Zephyr	28

C. M.

	No.
Advent	167
Antioch	220
Ariel, P	342
Arlington	46
Ashville	49
Avon	34
Azmon	54
Balerma	47
Belmont	133
Brown	51
Chelmsford	55
Coronation	38
Dundee	37
Edwards	36
Elizabethton	48
Elkhart	400
Evan	35
Fountain	39
Georgetown	379
Go Gather the Lost Ones In, P	286
Going Home By and By	217
He Loves Me	140
How Precious is the Book	50
I Do Believe	316
I Go to Him in Prayer	359
Immanuel	42
In Thy Great Name	338

	No.
Jesus Died for Me	295
Maitland	45
Manoah	33
Marlow	43
Mear	44
Mendota	399
Naoma	205
On Jordan's Stormy Banks	141
Ortonville	41
Peoria	401
Planted In Christ	352
Ring On, Sweet Bells	288
Siloam	53
Solon	56
That Higher Rock Than I	190
The Bright Eternal Shore	322
The Lord Into His Garden Comes, P	127
The Precious Fountain	216
The Royal Diadem	363
The Voice of Jesus	232
Varina	40
Walk in the Light	172
Warwick	52
We'll Work Till Jesus Comes	139
When Jesus Walked in Galilee	257
Will the Waters Be Chilly	188
Willoughby	390

S. M.

Bealoth	67
Boaz	372
Boylston	57
Clyde	344
Confidence	60
Dennis	63
Ellijay	375
Greenwood	186
Golden Hill	66
Home	223
How Beautiful Are Their Feet	69
Kentucky	64
Laban	61
Lottie	65
St. Joseph	346
St. Thomas	58
State Street	59
Thatcher	62
The Lord My Shepherd Is	68

7s.

Benevento	75
Children of the Heavenly King	174
Christmas Carol	183
Guide	71
Hendon	73
Horton	74
Jesus, Saviour, Pilot Me	103
Keep Us Close To Thee	384
Lead Me, Saviour	230
Let Him In	176
Lord, We Come Before Thee Now	406
Martyn	70
Praise His Name for Evermore	215
Purity	383
Refuge and Strength	271
Sailing On	116
Seymour	192
Sowing Precious Seed	184
The Throne of Grace	358
The Victor's Song	343

8s & 7s.

A Starry Crown	305
At the Golden Gate of Prayer	161
Beyond the Shadows	112
Blessed Home of Life Eternal	373
Breathe Upon Us, Holy Spirit	175
Children's Song of Praise	194
Christ Is Coming	128
Friend	350
Glorious Promises of Jesus	261
God Is Love	146
Greenville	83
Guiding Star	376
Harvest Time	121
Harwell	81
He Never Will Forsake Me	191
I Am Trusting in my Saviour	114
I Will Meet You Brother	299
Jesus, I My Cross Have Taken	310
Jesus, the Burden Bearer	178
Kneeling at the Cross	115
Light Among the Shadows	273
Mount Vernon	85
No Night in Heaven	225
Rathburn	84
Redeeming Grace	203
Rest Over Jordan	94
Shall We Know Each Other There	168
Shall We Meet	150
Shall We Meet Beyond the River	320
Shine On Me	270
Shining Shore	78
Sitting at the Feet of Jesus	318
Stop To-night and Think	173
Sweet Home of the Soul	198
The Bright Forever	109
The Harvest of the World	336
The Heavenly Pilot	281
The Music of the Soul	201
The Wicket Gate	196
'Tis Heaven at Last	99
To the Rescue	369
Waiting, Looking, Hoping	357
Walking in His Footsteps	210
We Come to Thy Temple, O Lord	260
What a Friend We Have in Jesus	79
Work To-day for Jesus	137
Ye Are Called of God	292
Zion	80

7s and 6s.

By and By	163
Elsie	308
Enough for Me	155
From Greenland's Icy Mountains	86
His Blood, It Cleanseth Me	98
If We're Only Faithful	287
I Lay My Sins on Jesus	105
I Love the Flag of Jesus	259

No.

I Need Thee, Precious Jesus.....275
I Trust in Jesus Fully.....339
Looking to Thee.....294
Praise the Lord.....209
Put On the Gospel Armor.....366
The Morning Light is Breaking.....385
Webb.....87
Wonderful Words.....162
You Must Go to Jesus.....328

5s & 4s.

A Prayer.....272

6s.

Awake, O Earth.....284
Longing for Rest.....370

6s & 4s.

Bethany.....89
Heaven Is My Home.....88
Italian Hymn.....405
Jesus Is Mine.....374
My Faith Looks Up to Thee.....404
Thine Alone.....255
Today the Saviour Calls.....82

6s & 5s.

Children's Song.....293
We Are Little Sowers.....362
When Shall We Meet Again.....378

6s & 8s.

Grace, Peace and Strength.....274

7s & 5s.

Come Just as You Are.....262
I Have Reedemed Thee.....302
Jesus Will Save.....380
Little Ones Like Me.....182

7s, 5s, 7s & 4s.

Nearer the Cross.....122

7s, 6s & 4s.

Praise the Lord.....193

7s & 8s.

Come, Believe in Jesus.....348
Hiding in the Rock of Ages.....309

7s & 9s.

Victory Is Nigh.....218

7s & 10c.

We Shall Know Each Other There.....132

8s. P.

Trusting in the Name of Jesus.....317

8s & 5s.

Oh, Why Not Tonight.....97

8s & 6s.

I'm Thinking of Home.....179

8s, 6s & 7s.

Will Loved Ones Wait and Watch for Me.....313

8s, 7s & 4s.

Waynesville.....386

8s, 7s & 9s.

Only a Word.....289

8s & 9s.

Sleep Till That Morning.....224

9s. No.

Blessed Home.....145
Jesus, I Come to Thee.....364
The Blood of the Lamb.....159
The Kingdom on High.....307
Will You Start for the Kingdom.....381

9s & 6s.

Only for Thee, My Lord.....125
We'll Never Say Good-By.....321
Will My Soul Be Ready.....266

9s, 6s, 9s & 7s.

All to Thee.....152

9s & 7s.

Gather the Golden Grain.....106
More Like Thee.....100
My Home Above.....131
O City, Bright City.....207
Shut Out From Jesus.....365

9s & 8s.

A Thousand Years With Jesus.....102
Fight for the Kingdom.....276
Flee the Danger.....314
My Beautiful Home in Glory.....171
Steer Straight for the Light-House.....303
The Riches of Grace.....228
Walking Close to Jesus.....197

9s, 8s & 6s.

Will You Not Come to Me.....265

9s, 8s, 8s & 9s.

God Be With You.....151

9s & 10s.

A Home In Heaven.....101
Why Not To-night?.....387

9s, 10s & 9s.

Father, I'm Lonely.....315

9s, 12s & 9s.

Are You One of the Ninety and Nine?.....337

10s.

Morris.....329
Singing For Jesus.....181
We'll Rest at the Fountain.....119

10s & 6s.

Gather Them Into the Fold.....126
I Shall Be Satisfied.....377
No Love Like the Love of Jesus.....111

10s, 6s, 10s and 7s.

Stay With Me.....142

10s & 7s.

Homeward Bound.....149
I'm On My Journey Home.....180
The Bells of Time.....238
The Happy Day is Coming.....213
The Reaping Time is Coming.....330
The Rock of Safety.....134

10s & 8s.

Giving Up All.....277
Oh, Weary One, Come Unto Me.....347

10s, 8s, 10s & 6s.

Blessed Are They.....104

10s, 8s, 10s & 7s. No.

Jesus Knocks at Thy Heart....206
The Soul's First Love....353

10s, 8s, 11 & 8s.

I am Coming to Thee....279

10s & 9s.

Ask for the Old Paths....233
Beautiful River....153
Closer to Thee, O Blessed Redeemer....340
Leaning on the Everlasting Arms....177
The Paradise Home....334
When I Get to the End of the Way....301

10s, 9s, 10s & 6s.

T'will Not Be Long....165

10s, 9s, 10s & 7s.

The Morning Light....130

10s, 9s, 10s & 8s.

Lights Along the Shore.... 95

10s & 11s.

Lyons....410
Salvation Is Free....138

10s, 14s & 10s.

Over There....123

11s.

Eternally Free....189
How Firm a Foundation.... 91
Lord, Save Some Souls To-Day....331
Prodigal Child....278
The Conquering Lion of Judah....202
The Spirit Is Calling....326
When the Lord Shall Come, P....268

11s & 6s.

Jesus Is My Saviour....311
Send the Light....164
The Beautiful River....282

11s, & 7s.

Grace Is Free....120
That Beautiful Stream....158
Welcome Home....349

11s & 8s.

All Glory to Jesus....214
That Dear, Loving Shepherd of Mine....297
We're Coming to Thee....219
What Should I Do....332
Why Do You Wan....335

11s & 9s. No.

Glory I'll Sing....118
Let the Blessed Master In....147
Walking the Golden Streets....160

11s & 10s.

Come Ye Disconsolate....306
Hail the Blest Morn....296
Jesus Saves Sinful Men....222

11s, 10s, 11s & 8s.

Fountain of Life....267

11s, 10s, 11s & 9s.

The Blessed Fountain....236

11s, 12s, 12s & 10s,

Nicæa....212

12s.

At the Soviour's Right Hand....187

12s & 7s.

Oh, Who Shall Be Able to Stand....264
The Year of Jubilee....290

12s & 8s.

Vernon....312

12s, 8s, 12s & 7s.

Only the Pure Shall See Heaven....304

12s & 9s.

Forth to the Harvest....110
From the Cross to the Crown....169
I am Clinging to the Rock....341
Nearing the Port....143
Oh, How Happy Are They....409
The Child's Hope in Christ....129
The City of Gold....227
The Harvest....323
The Song of the Cross....170
To the Wonderful City of Gold....291

12s, 9s, 12s & 7s.

I Will Glory in the Cross....113

12 & 10s.

Praise to the Triune God....211

13s & 12s.

On to Victory....360

13s & 15s.

Go, Work In My Vineyard....148

14s & 10s.

Just Travel on and Never Mind....185

14s & 11s.

Watch Ye Therefore....258

OUR GENERAL AGENTS.

I. M. SHOWALTER, Broadway, Va.
F. P. SHANKLE, Bristol, Tenn.
BELK & MORROW, Monroe, N. C.
MANCHESTER COLLEGE, North Manchester, Ind.

In order to save our patrons both time and expense, we have arranged with the above parties to keep our publications constantly on hand, where they can be had at the same prices for which we ourselves furnish them. Orders should be sent to the office nearest you.

PRICE LIST OF OUR PUBLICATIONS.

PSALMS, HYMNS AND SPIRITUAL SONGS.

Complete. 460 pages. Shaped Notes only.
LIMP, per copy, 40c.; per dozen, $4.50. BOARD, per copy, 50c.; per dozen, $5.40. CLOTH, per copy, 60c.; per dozen, $6.60.

SONGS AND HYMNS OF THE SANCTUARY.

320 pages. Round and Shaped Notes.
BOARD COVERS ONLY, per copy, 50c.; per dozen, $5.00.

THE HIGHWAY TO HEAVEN.

234 pages. Round and Shaped Notes.
LIMP, per copy, 25c.; per dozen, $2.75. BOARD, per copy, 35c.; per dozen, $4.00.

THE SONG SERVICE No. 1.

104 pages. Both Round and Shaped Notes. By J. Henry Showalter, T. B. Mosley and S. J. Perry.
Our New Book for 1900. Especially designed for Sunday-Schools and Revival Meetings.
Bound in LIMP backs only; per copy, 20c.; per dozen, $2.00.

SHOWALTER'S VOCAL STUDIES. (Primary.)

By J. Henry Showalter.
Especially designed for the School Room.
Per copy, 15c.; per dozen, $1.50.

THE MUSIC TEACHER.

An Independent Musical Monthly.
A. J. Showalter and J. Henry Showalter, Editors.
Subscription price, 50c. per year.

When ordering books, or *The Music Teacher*, be sure to state which notation—Round or Shaped—is desired.

Yours most truly,
THE J. HENRY SHOWALTER COMPANY,
WEST MILTON, O. NASHVILLE, TENN.